

Mar 20, 1902

13 March, 1902

VOL. XIX. NO. 12 (WHOLE NUMBER 483)

PRICE, TEN CENTS

PUBLICATION OFFICE, 3 WEST 29TH STREET, NEW YORK

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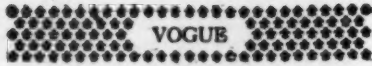
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Vogue is issued weekly on Thursdays. Head office, 3 West 20th Street, New York. Cable Address: "Vogue, New York."

Subscription for the United States, Canada and Mexico, three dollars a year in advance, postage free. For foreign countries in the postal union, four dollars a year, postage free.

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Entered at N. Y. City P. O. as 2d Class Matter.

20 MARCH, 1908

INDEX

Descriptions of Fashions iii, 244, 248
Society iii, 244
Answers to Correspondents v
Seen on the Stage vi, vii
New Sleeves 227
Lettre de Paris 227
Social Topics—Looking beneath the Surface 232
Haphazard Jottings 234
The Calling of the Reverend George Viner 234
Glimpses 237
What She Wears 241
Seen in the Shops 242
Smart Fashions for Limited Incomes 243
As Seen by Him 246
The Well-Dressed Man 246
Japanese Decorative Furnishings 247
Vogue's Weekly Pattern 250
Whispers 250
What They Read xii
On Her Dressing Table xii
Paris Models xii

SPECIAL NOTICES

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White Fro... The sh... ing, fi... The coat is... colour silk roses a... black velvet baby... through the... are attached l... the girdle, which... steel buckle... ighly bloused a... aped, three-quar... match, ending i... upon run thro... out of the mull... couple forming str... tiny steel buck... with tucks across... lid hat faced with... ink roses, black v... trim.

LEFT FIGURE.—... by homespun, al... color taffeta... with a plaiting. Th... ched circular w... pped in design w... site, stitched o... the turn, with... ed with a silver-r... nt. The blouse... stitched peau... Gun-metal... th vestee, hand-c... and coloring wi... in design border... hed cuffs, whic... Sleeves a... site Irish lace and... own of the lace... rched around, tyi... trims left side, ...

MIDDLE FIGURE.—... same color taffeta... ed with a plaiting... en-gored, finishe... es below knee... ts below the str... all straps trim o... am-white faille, ... edged with a... st front of coarse... broistered in bis... over white chif... broistered fillet o... part below elb... dored with stitc... of blue velvet... of lace braid, with... large pink ros... wet ribbon with j... et barbe over wh...

RIGHT FIGURE.—... tiny brocaded sp... navy blue, o... adation is finish... ard drop-skirt is... el front, the circ... the graduated... o waist is over... in tabs, piped... fancy Dresden b... outer part to ell... and tab bands, p... ons in points... ette and bow en... eta. Turban of... gilt buckle at... sea with accordi...

LEFT FIGURE.—S... shed foulard, over... is circular, with... two graduated cir... ed with an inser... lace with P... (Continu...

White French mull over white taffeta. The skirt is in wide accordion-plaiting, finished at hem with a narrow black velvet baby ribbon. Silver threads are run through the file mesh. The postillion silks are attached beneath the narrow black velvet girdle, which is laid in three folds with a steel buckle across back. The fronts are slightly bloused at waist line. Sleeves bell-shaped, three-quarter length, with underleeve match, ending in point at wrist, with velvet ribbon run through edge. Lace stock vest of the mull with black velvet ribbons in loops forming straps, finished with loop bows and tiny steel buckles. Chiffon scarf tie edged with tucks across ends. Fancy white straw hat faced with black velvet. Wreath of pink roses, black velvet bow, and appliqué lace at trim.

LEFT FIGURE.—Tailor-made gown of light gray homespun, shot with black spots, over one color taffeta. The foundation is finished with a plaiting. The drop skirt is circular, with beaded circular graduated flounces, and is topped in design with bias folds of black peau de soie, stitched on edges; the straps crossed over the turn, with a tab strap to match, finished with a silver-rimmed gun-metal button in center. The blouse coat is cross strapped with stitched peau de soie, recrossed by wide straps. Gun-metal buttons trim front. White high vestee, hand-embroidered in Bulgarian design and coloring with crewels and silk. Stitching in design borders shoulder collar and deep lined cuffs, which show rows of straps in lining. Sleeves strapped at top. Hat with white Irish lace and straw alternated on brim. Crown of the lace, with black velvet ribbon faced around, tying in bow at back. Green trim left side, with rosette of velvet ribbon at top.

MIDDLE FIGURE.—Biscuit-colored whipcord over same color taffeta. The foundation is finished with a plaiting. The whipcord drop-skirt is three-gored, finished with tuck at seam, which goes below knee. The coat has extended tabs below the strap belt of blue velvet, and all straps trim edge of color. Vestees of gun-white faille, with Grecian hand-embroidery, edged with a band of the blue velvet. Front of coarse cream linen file net, hand-embroidered in biscuit medalion designs and over white chiffon. Stock of velvet and bordered file over faille. Sleeves plaited at upper part below elbow, slashed at inner seam, lined with stitching. Double strap wristed of blue velvet. Hat of fancy cream moiré lace braid, with plaited poke brim, trimmed with large pink rose and green leaves, black velvet ribbon with jet buckles, and draped black tulle over white tulle under raised left side.

RIGHT FIGURE.—Silver white satin foulard with tiny brocaded sprig through ground, figured in navy blue, over white taffeta. The foundation is finished with a plaiting. The drop-skirt is three-pieced, with box plait at front, the circular sides cut in long, graduated tabs, piped with blue taffeta, which fall over the graduated box-plaited flounce. The waist is over cream batiste lace, the border tabs, piped with taffeta, and trimmed with fancy Dresden buttons. Sleeves box-plaited outer part to elbow. Deep cuff of batiste and tab bands, piped on edges with Dresden buttons in points. Cravatte of tulle Anglaise and bow ends also of tulle. Giraffe of tulle. Turban of draped cream fibre scarf, with gilt buckle at front. Shaded blue silk ties with accordion-plaited blue tulle trim at

LEFT FIGURE.—Sage green and white satin-lined foulard, over ivory white taffeta. The skirt is circular, with inverted plait at back, and two graduated circular flounces, the top one lined with an insertion of coffee-colored point lace with Persian embroidered mouse-

(Continued on page 244)

SOCIETY

ENGAGED

Jewett-Ingraham.—Miss Anne Ingraham, sister of Mr. Nathaniel Ingraham, to Mr. Hugh V. Jewett, of Baltimore.
Kimball-Constable.—Miss Sara S. Kimball of Boston to M. Clifford E. Constable of England.
McKim-Voss.—Miss Alice Marston McKim, daughter of the Rev. Hasett McKim, to Mr. William Hude Neilson Voss.
Rowland-Lauder.—Miss Katherine Rowland, daughter of Mr. George P. Rowland, of Greenwich, Conn., to Mr. George Lauder, Jr., of Pittsburg, Penn.

WEDDINGS TO COME

Beard-Hill.—Mr. Anson McCook Beard of New York, and Miss Ruth Hill, daughter of Mr. James J. Hill, will be married on Wed., 2 Apl., at the home of the bride's parents, St. Paul, Minn.
Bonner-Alexandre.—Mr. Paul Russell Bonner and Mrs. Nathalie Edsall Alexandre, widow of the late J. J. Alexandre, will be married on Wed., 9 Apl., in St. Bartholomew's Church.
Carter-Hartshorne.—Dr. William W. Carter and Miss Elena Hartshorne, daughter of Mr. Richard Hartshorne, will be married on Tues., 8 Apl., in St. Thomas' Church.
Claffin-Dalley.—Mr. William B. Claffin and Miss Evelyn M. A. Dalley, daughter of Mr. Henry Dalley, will be married on Wed. 2 Apl., at the home of the bride's parents.
Murchison-De Mauriac.—Mr. Kenneth M. Murchison, Jr., and Miss Aurelie de Mauriac, daughter of Mr. Eugene de Mauriac will be married on Sat., 5 Apl., in the Church of the Heavenly Rest.
Parker-Montgomery.—Mr. Grenville Parker and Miss Eleanor Montgomery, daughter of Mr. R. G. Montgomery, will be married on Monday, 28 Apl., in the Church of the Ascension.
Ronalds-Hoadley.—Mr. George Lorillard Ronalds and Miss Edith Hoadley, daughter of the late Russell H. Hoadley, will be married on Wed., 23 Apl., in St. Thomas' Church.
Gallatin-Trowbridge.—Mr. Frederic Gallatin, Jr., and Miss Emily C. Trowbridge, daughter of Mr. Edwin D. Trowbridge, will be married on Thu., 24 Apl., in the Brick Church, N. Y.
Hollister-Squires.—Mr. William Hollister and Miss Adrienne Adams Squires daughter of Mrs. Walter Squires, will be married on Wed., 2 Apl., at the home of Mr. Grant Squires.
Hoppin-Gallatin.—Mr. William Warner Hoppin, Jr., and Miss May Gallatin, daughter of Mr. Frederic Gallatin, will be married on Mon. 31 Mch., in St. Thomas' Church.
Schroeder-Parrott.—Mr. Henry Schroeder

(Continued on page 244)

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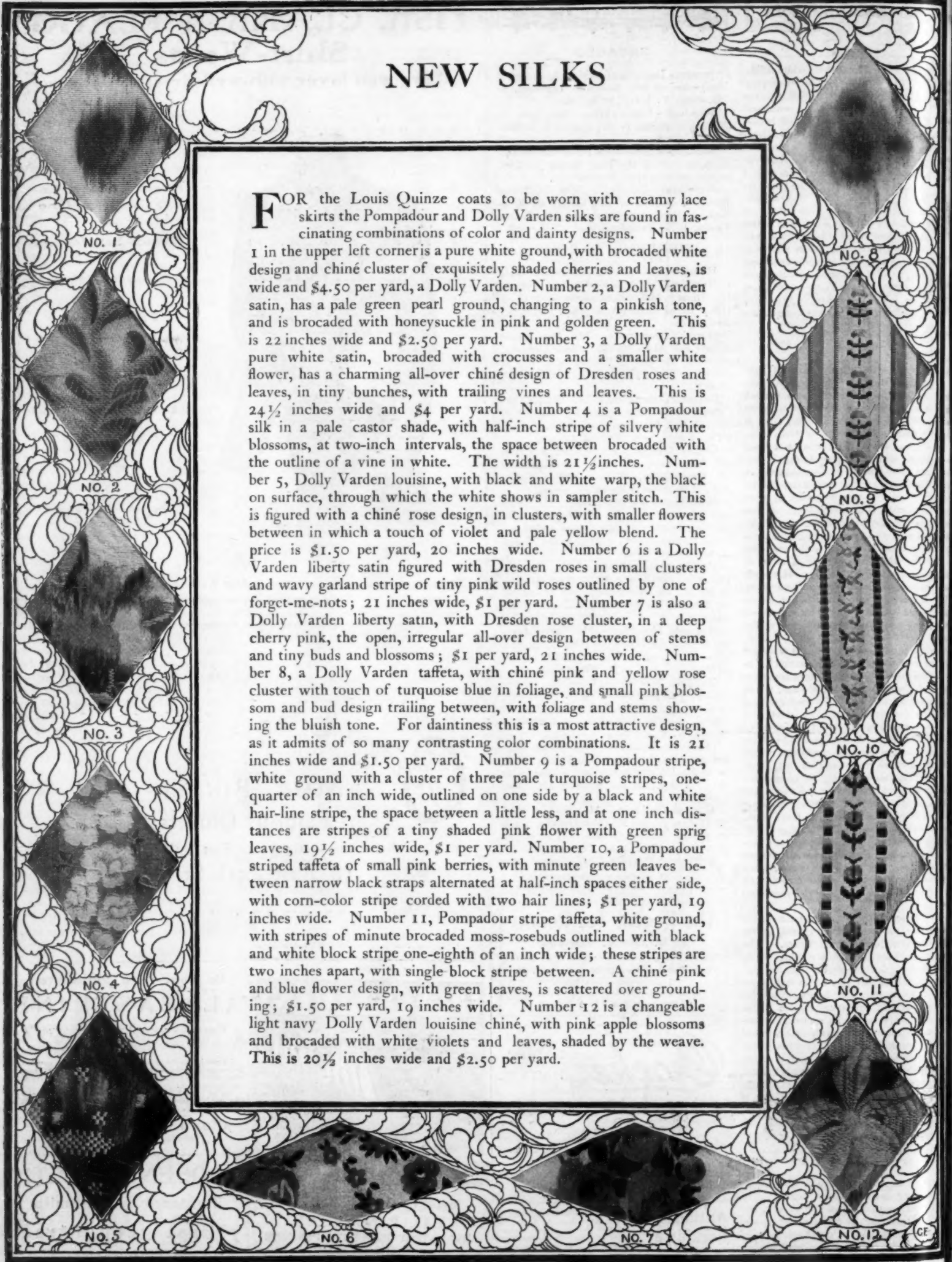
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ANSWERS TO CORRESPONDENTS

RULES

- (1) The writer's full name and address must accompany letters to Vogue.
- (2) When so requested by the correspondent, either name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
- (3) Correspondents will please write only on one side of their letter paper.
- (4) Emergency questions answered by mail before publication when \$1.00 is sent with the question.
- (5) Confidential questions answered by mail are not published when \$2.00 are sent with the question. All questions not complying with this rule are subject to publication.

2049. When to Wear the Opera Hat—The Silk Hat—The Frock Coat. To B.—(1) Is the opera hat limited to wear with the full evening dress?

(2) May the ordinary silk hat be worn on evening dress occasions?

(3) May the crush hat be worn on informal occasions (for example, when the ladies are not in evening dress) after six o'clock with the frock coat?

(4) May frock coat suit and silk hat be worn on the street before noon?

(5) Is it proper to wear evening dress to the theatre if the ladies of the party are not in evening dress?

(1) Strictly speaking, the opera hat should never be worn with other than full evening dress when no long top coat is worn. Even when such an overcoat is worn over a dinner jacket, a derby hat is best.

(2) A silk hat is better style for evening dress on most occasions. Many men prefer them for the play. The only point of an opera hat is that it does not get ruined by being put under the seat. Men always take their hats into the parquet or stalls or boxes, and an opera hat is much more convenient and adapted to that use, therefore better form. If a man is not going to the play or opera, a silk hat is better form.

(3) No, with the possible exception of Sunday evening when in some communities it is not considered good style to wear evening clothes. This, however, is not the rule in New York nor in most of the larger cities, where, except for evening service, evening clothes are as correct on Sunday as on any other night. Even if the frock coat were permissible, no other than a silk hat should be worn with it.

(4) Yes. Among the great mass of business men the frock coat is comparatively little worn on week days, but it is the usual Sunday morning dress in town.

(5) Yes, by all means. The frock coat would be altogether incorrect.

2050. Remodeling a Polka-Dotted Taffeta—Tailor Suits, etc. To F. A. C.

(1) How can I alter a black polka-dotted taffeta skirt so as to give an effect of more fullness around the bottom? It is made with two circular ruffles, headed and trimmed with rows of velvet ribbon. What will be suitable for a bodice to wear with this skirt?

(2) What goods will be worn for tailor suits this spring? The rough cloths are not becoming, as I am very short and small. What model? Will the tucked taffeta Etons be worn?

(1) If you have more dotted taffeta like your skirt, the easiest way to make extra fullness at the bottom would be to add a shaped flounce, which you could trim or edge with one circular ruffle made from the two ruffles now on it. The shaped flounce could also be made of plain black taffeta. It would be better and easier to join the ruffle to the shaped flounce and the flounce to the skirt with cat-stitching in heavy silk—a waved stitched band of narrow black lace or passementerie—than to use the narrow velvet ribbon again. You could also make your skirt wider at the bottom like the lower model, page 453, Vogue, 26 December, copying the lower part of the skirt only, using your circular ruffles for the first and third, and making the second and lowest ruffles of plain black taffeta. Finish the top ruffle, where it joins the skirt, with an insertion of black lace, stitched shaped bands of taffeta, or an application of black velvet outlined with narrow black silk soutache, or a very narrow fancy braid. You could have a bolero made of plain black taffeta, which would be prettier if you used the plain taffeta on the skirt. You would probably have enough dotted taffeta to use in the same way on the jacket to make it match.

The bolero of figure No. 6526, Vogue, 13 February, is pretty. You could use the dotted taffeta for the applications and bands, and a fancy printed taffeta with a black ground for the round pieces at the side of the coat. You could also use a short coatee made of flowered taffeta with a black ground, made in the style of the coat on left figure, page 433, Vogue, 19 December, making bold applications of black taffeta on the fronts, basques, sleeves and collar. The small inner vest of black panne, embroidered very lightly with a few of the colors in the printed taffeta and lace. The inner vest and collar should be of plaited or tucked white chiffon. This would be a smart jacket to wear with light black skirts, such as lace, chiffon, etc.

(2) Face cloths, etamines, chevots and serge will be among the materials used for tailor gowns this spring.

(3) It depends upon the material used how a gown should be made, and for what occasions it is to be worn. There are many varieties of tailor gowns.

(4) Tucked taffeta Eton coats are still worn.

(5) Arnold & Constable, Broadway and 19th Street, Lord & Taylor, Broadway and 20th Street, Altman & Co., Sixth Avenue and 19th Street, Simpson, Crawford & Simpson, Sixth Avenue 19th and 20th Streets, and McCreey & Co., 23rd Street, all have many beautiful materials, and will send you samples.

2051. Model for Pink Pin-Dotted Foulard. To A. A. A.—The writer wishes a model for a gown like sample enclosed, one which does not require much expensive skirt trimming.

(1) A good model for foulard like sample would be one with a pin-tucked fitted top skirt to which a shaped flounce, pin-tucked at the top, is joined by a cat-stitching of heavy white silk. The bottom of the flounce is to be finished by a fold of the silk cat-stitched to the flounce. This makes a pretty and economical skirt, and it should be made over a three-piece underskirt. As your material is not very good you could make it over a nearsilk skirt of the same color with a taffeta bias flounce added and trimmed with a pink ruffle of taffeta. This does not take much silk and the effect is quite good. The bodice should be a simple blouse, open or not in front. If it is closed it might fasten behind and be inset with some simple white lace in a becoming way. If open it should have a round collar forming small revers in front, and cuffs to match, or Irish, Venetian or guipure lace. You can also make your gown like right figure on page ix, Vogue, 6 February, plainly hemmed on the bottom or trimmed with one or three rows of very narrow white guipure. Make the cuffs and yoke of white grass linen edged and appliquéd with guipure lace and the necktie and narrow band at top of collar and around wrists of black panne ribbon. The belt is usually becoming made like the gown of the same color, but if you are slight it could be of black panne.

2052. Gowns for Little Flower Girls—Gingham Gown. To E. B. W.

(1) Please suggest attractive gowns for two little flower girls, aged six and seven, to wear at an afternoon wedding in June, the bridal party entirely in white with red and white roses, the children to wear hats and carry baskets of rosebuds. The little girls have been wearing long-waisted gowns, but someone says that very short baby waists, full skirts to knees, and big butterfly sashes tied almost between the shoulders are to be worn. If so, would that not be prettier?

(2) How would you advise the gingham for summer to be made?

(1) Long-waisted gowns are as much worn as short-waisted for little girls, and it depends upon what is most becoming to the children. For a wedding short waists, long skirts and big sashes are rather prettier, in Vogue of 23 January was published a pretty model for a child maid or honor.

(2) You do not say what sort of gingham you wish to make. A silk gingham should be more elaborately made than a simple Scotch gingham. For the latter a good model would be No. 6485 Vogue, 13 February, making the collar and cuffs of batiste embroidery, either all white, or white embroidered with the color of your gingham. The front could be made of the same embroidery, or embroidered batiste, pin-tucked, or plain tucked batiste. A good simple model for gingham is left model on page xii Vogue, 6 February. Any simple shirt model

that is becoming, made with a skirt like right model on same page, with stock and belt of ribbon matching the gingham, and worn with an embroidered or hem-stitched little turn-over collar. The Gibson model in Vogue of 6 March, is also a good one for gingham.

2053. A Fancy Light Weight Jacket. To E. D. B.—What material for fancy summer jacket could take the place of black taffeta?

A smart jacket can be made of flowered silk, with basque and revers, Aiglon collar and wide turned-back cuffs made of the predominating color in the flowers. A black ground, soft silk, for instance, flowered with geraniums in tones of pink and shaded white, is lined with satin surah in pink and has wide cuffs, Aiglon collar and revers of the same silk, embroidered lightly at the edges with a vine done in black and white silks. The jacket fastens with ornaments and tassels in jet and strass. Such a jacket would look well with any thin black skirt, with white, or black and white, and with most pale shades. A jacket made on the lines of the taffeta coat could be of black moiré velours or of peau de soie, appliquéd with black embroidery or passementerie all-over. A jacket would also be effective made of the black silk which comes embroidered a-jour like the broderie Anglaise, made over a color or white. For simple jackets there seems to be nothing as practical as black silk, but it need not be of taffeta, or tulle. Strapping is better, and the detail and making must remove it from the ordinary much worn black silk Eton. A collar and cuffs of heavy linen, appliquéd and inset with Irish lace, or with Persian Cluny, is smart. Ornaments and tassels, pretty buttons, applications of panne, and more than all, good cutting and making, are the essentials of a smart coat. Flowered mull or organdie over silk is also new for summer coatees.

2054. Model for an Evening Cloak—Traveling Gown, Hat, etc.—Linen and Batiste Gowns. To B.—Kindly suggest model for evening coat. I want it of light-colored fabric, and yet not white. Please suggest pretty and chic traveling gown, hat, etc., for a June bride. Would linen or batiste be the best for other gowns?

(1) An inexpensive evening cloak can be made of light tan cloth, which is so wide that it does not require much, and at this season there are many simple silks reduced that would make pretty lining. The coat, third figure from left, middle page, Vogue, 20 February, would be a pretty model. You could make it elaborate or simple, as you prefer. The garment could also be made in silk; light tan or yellow would be pretty with a Marie Antoinette hood, made of tucked chiffon of the same color, trimmed with accordion-plaitings and with long scarf ends in front trimmed with lace.

(2) A bride's traveling gown depends upon what use it is to have and whether it is to be used for a long or short journey, etc. For a tall, slight figure are suggested the gown and hat on page 153, Vogue, 20 February, made as it is described, but using gray etamine over gray taffeta, would be useful and smart. Another good material and much cooler is pongee, either in the natural color, écu, or dyed. A good model for a dark blue pongee is the sixth figure, middle page, same number Vogue, using white Irish lace collar and cuffs. It is smart also, made of gray taffeta like description in Vogue, with a tinted Cluny collar and steel buttons. A smarter hat could be a wide toque, made of tinted leaves with a few grapes or green leaves with white roses or edelweiss.

(3) Linen gowns are best for morning, walking and for informal occasions; batistes make the prettiest afternoon and house gowns.

2055. Suggestions for Papering a Drawing Room. To L. W. G.—(1) The room is 15x15 and a 10-foot ceiling. My rug has dark blue for the groundwork with tan and dull pink in the roses and scroll work. Mahogany furniture, upholstered in different color for each piece—green, blue, old rose, pink, dark tan and light tan. Shall I use the drop ceiling effect? If so, shall I have a solid color, or striped paper for side wall? Shall ceiling be flowered or scroll design.

(1) Your room is too low to use drop ceiling effect. The ceiling should not be papered at all, simply tinted in a very light shade of the color used on the wall. There are so many colors in the room that a plain paper would look best. Pink would harmonize well or a striped paper in two shades of green; this would make the room look larger and higher and bring into

harmony the many colors in the furniture covering.

2056. Model for Walking Suit—Crepe de Chine with two Bodices—Etamine Gown. To L. T.—(1) I am always hideous in a short skirt, I presume on account of my long waist, but I must have such a suit. What style would you suggest? What color? Would you suggest corduroy?

(2) I want a gown to be made with two bodices; is your preference for silk (if silk, what weave?) or crepe de chine; what color, gray, lavender or green? I want this gown to be very dressy.

(3) What do you suggest for a nice two-piece suit? I thought of a tan etamine over green silk.

Kindly give me a color scheme for each suit, as to hats, gloves, linings, etc.

(1) A good model for a short skirt for a rather stout figure is the skirt just published, Vogue coupon pattern No. 156, as its long front gives the effect of height. A jacket that has the same long line in front is on Fig. 3, page 120, Vogue, 13 February. The waist line in front, not being clearly defined, makes a long waist look more in harmony with a short skirt. This gown would look well made in mohair Sicilienne, simply stitched, or strapped and stitched. It could be made over a short underskirt of taffeta, or worn with a short silk petticoat of a color that accords with the color of the gown. If the front gore is lined with taffeta or percaline it will prevent stretching and bagging at the knees. A model which also gives good lines, if stitched to well below the knees, is No. 154, which, made with jacket 155, makes a very becoming gown, and is also new, as plaits are to be worn very much this spring. This gown would look well made in light-weight dark blue chevot, brown silk and wool poplin or gray taffeta. If you made either model in brown mohair, a hat like upper right model, page iii Vogue, 13 February, made of corn husk braid, brim faced with brown chiffon, and trimmed with rosettes of ciel blue louisine ribbon and a brown quill, would be appropriate. Wear a shirt of light blue mercerized chevot or a white shirt, hand-tucked, of batiste and lace.

(2) For the gown with two bodices, a light gray embroidered crepe de chine would be pretty made over a foundation of white taffeta, three-pieced and finished with an accordion-plaiting. Make the drop-skirt shaped, with a slight train and pin-tucked below the knees, appliquéd irregularly above in the shape of those on skirt on left figure, page 419, Vogue, 12 December. Make the high bodice like the one on the same figure of gray panne for the top of bolero and sleeve, the lower part of lace appliquéd with pieces of panne. Make the sleeve of crepe de chine, below the panne and lace upper sleeve loose and appliquéd with lace lightly, full at the wrist and confined by a narrow, tight cuff of lace. Front of accordion-plaited chiffon, either cream or pale pink. The buttons on tabs of fine cut steel, or use fancy ornaments with a tassel falling from each. If you use pink front, have hat of mousseline de soie faced with many rows of rolled white tulle and trimmed with shaded pink roses, or a gray plaited chiffon hat, trimmed with light white lace and tea roses. Wear gray suede gloves. A low bodice of this gown would be pretty like left model, page 91, Vogue, 6 February, using the same lace which trims skirt for bolero, and a lighter lace for trimming the décolletage and for the jabot. The waist should be pin-tucked and made over white taffeta. The bows on shoulders and the belt would be smart made of soft gold ribbon.

(3) Tan etamine over green silk would be pretty, or make it over white silk. Make this skirt on very simple lines so as to look tall. The skirt of No. 6528 is good and makes an Eton coat longer in front than the sides and back and wide at the waist. Fasten the fronts with silk cords and tassels of the color of the etamine and have a deep Louis XIII collar and deep turned-back cuffs on the sleeves, of white linen embroidered in white cotton and outlined with heavy gold thread. Wear with this gown a shirt of white crepe de chine tucked and appliquéd with Cluny lace, which is worked with gold, a white liberty satin belt fastened with a buckle in manner indicating a peacock feather, and a toque made of rose leaves with a soft chou of white liberty satin ribbon and a few white roses falling on the hair behind. White walking gloves



THE WEEK

A Fact that made the production of the stage version of *Soldiers of Fortune* at the Savoy Theatre on Monday evening especially interesting was that the star, Robert Edeson, and his chief assistant, Dorothy Donnelly, have won the enviable position they now occupy in their profession by dint of hard and painstaking service, being in this regard unlike many others who are at the moment disporting themselves behind the footlights. Miss Donnelly served a long and arduous apprenticeship at the Murray Hill Theatre and Mr. Edeson long ago won a place in the favor of the public by good work as leading man in the Empire Company, and also for Henrietta Crossman and Amelia Bingham. His first conspicuous success was in His Excellency the Governor. Richard Harding Davis's story (from which the play *Soldiers of Fortune* is taken) is very well known to the reading public. Mr. Edeson was accorded a warm welcome on his first appearance in New York as a star.

Perhaps never in her career did Fay Templeton achieve quite the success she has in her travesty of Mrs. Carter in *Du Barry*. As the more discerning critics have pointed out Miss Templeton's mimicry is distinguished by a subtlety and humor that are rare in stage work of this kind. *Du Barry*—the title of the burlesque—and the *Curly and the Judge* are both to be retained as features of the Weber and Fields's show until the close of the season a month hence.

Another rural drama has been brought to New York, *Sky Farm* having had its first performance here on Monday at the Garrick Theatre. The comedy which is by Edward E. Kidder concerns the loss of a will and the misadventures of a wedding certificate. The scenes of the play are charming so far as stage pictures go, and a barn dance gives opportunity for graceful movement and effective setting. Jessie Busley is the village Tom-boy and the principal rôles are played by Caroline Keeler and Frederick Truesdale.

This evening is set down for the first night of Martha Morton's comedy, *The Diplomat*, which the playwright has fitted to William Collier. The comedy is to be produced at the Madison Square Theatre as the successor to *On the Quiet*. The new play is a satire on existing conditions in society, Mr. Collier's rôle being that of a gay bachelor, Nick Sportwick by name. This young man of the period believes himself to be a clever diplomat, an opinion shared by neither his associates nor the audiences to be. He is a spendthrift who regularly dissipates a generous allowance long before the next one is due. The comedy is distinctly humorous and its scenes include a lobster supper, a ball room in a Riverside Drive house, and a view of a bachelor apartment house. Isabelle Urquhart has a prominent rôle.

Henry Irving and Ellen Terry are doing the last week of their season's engagement at the Harlem Opera House. The only matinee takes place this afternoon promptly at 2, when *The Merchant of Venice* is to be given. This evening Irving appears as Louis XI, and to-morrow

SEEN ON THE STAGE

(Friday) night, the last performance will be *The Merchant of Venice*.—Next week the Harlem House is to have *Floradora*, the original cast and production, with a special matinee on Wednesday.

The week sees the close of the Lyceum Theatre and the consequent withdrawal from there of *The Girl and the Judge*. The farewell is to be said on Saturday evening when Annie Russell will give an epilogue written by A. E. Lancaster and will deliver a speech of her own. The manager's plan as now outlined is to have Miss Russell open the new Lyceum Theatre now building in West Forty-fifth street next autumn with *Mice and Men*. *Maid Marian* is the third of the important withdrawals on Saturday. The next attraction at the Garden Theatre is to be *Life*, an ambitious melodrama which requires nine days for adequate scenic rehearsal. Accordingly the theatre will be closed until 31 Mch., the date set for the first night of the production. The leading rôle has been assigned to Minnie Dupree, who will be remembered among other achievements, as having made a hit in the *Climbers*.

It is to be run by a syndicate, the actor-manager idea being also to be put in operation. Among the members of the company who will operate the theatre is Mr. Latina a writer of Yiddish plays.

The Crisis, dramatized by the author and played by James K. Hackett and his company, was produced amid much enthusiasm at Pittsburg recently, and Mr. Hackett, who had many recalls, was compelled to make a speech at the end of the third act. The romantic attachment of Stephen Brice and Virginia Carvel has been made more prominent than it is in the novel, and the political phase of the story is put very much in the background. Some of the critics in the west point out this as an instance of the unwisdom of permitting the author to be the adapter, it being stated that the novel, which is full of heart-interest and action, is turned into a series of mere tableaux, and that the rôle of Stephen Brice in the stage version lacks effectiveness.

The New Magdalen, the play adapted by Haddon Chambers, which is to replace the *Climbers* at the Bijou Theatre on Monday next, was known in the land of its nativity, Germany, as *The Zaza of the North*. It had a considerable vogue. The principal rôle, to be played by Amelia Bingham, is that of a girl brought up in vicious surroundings, who becomes the mistress of a rich young man. She also achieves success as a music-hall performer. She dutifully shares her income from all sources with her parents. Eventually the girl sacrifices comfort for honorable living. There is considerable curiosity to see Amelia Bingham in so highly emotional a rôle.—There

has entered into a contract with this company of minstrels for an annual engagement for the next five years.

Notre Dame is to stay at Daly's Theatre a fortnight longer, when it is to be taken



the road. This melodrama's withdrawal marks the close of the stock company's engagements at this house. Hereafter the Frohman company when in New York, will play at the New Lyceum, it being the intention of the management to reserve Daly's Theatre hereafter for the production of light operas. On 7 April, *Sam Toy* will be revived at this house with Miss Ashley in the cast.

Her Lord and Master, in which Herbert Kelcey and Effie Shannon appear to have found a good financial investment, is scheduled for indefinite continuance at the Manhattan Theatre.—As *You Like It* has proved to be a very successful revival, that Henrietta Crossman has indefinitely postponed the revival of *Scrap of Paper*. The Shakespearean comedy will, therefore, continue at the Republic.

A projected theatre which is attracting the attention of the discriminating, is the one to be erected near Long Acre Square by Edward Vroom, who is said to be heavily backed. It is expected that the theatre, which is to be called the National, will be open in November. Among the early productions will be *Ronsac of Gascon*, a romantic play by Mr. Vroom which has been played with success at Drury Lane Theatre, London. It is the intention to make the National a production house for romantic comedy and serious drama. It is promised that a short season will be devoted each spring to the production of plays of high literary and artistic merit for which special casts will be engaged.

The *Toreador* is down for a run to mid-spring at the Knickerbocker. Of *Du Barry* there is nothing to be said except that an extra matinee is advertised for 3 April.—Although *The Two Sisters* is doing a good business at the Empire Theatre, daily rehearsals of *The Importance of Being in Earnest* are held.

Kyrle Bellew is to stop at Wallack's in *The Gentleman of France* until about the middle of May.—*Foxy Grandpa* is a feature at the Fourteenth Street Theatre.—*The Wild Rose* is to come to the Knickerbocker about the middle of May.—Vaudeville is again the offering at the Winter Garden. Keith's offers a very fine bill. Sandow is on his last week. A Shear and Charles T. Warren appear in *Quo Vadis*, *Up Side Down*; *The Quaker City Quartet* singing in their sketch *Fun in a Barber Shop*. George Gardner and Joseph Madden play *The Many Darlings*.

MRS. BLOODGOOD

Mrs. Clara Bloodgood is the latest aspirant for stellar honors, it having been announced in the 'as: few days she will appear next season in a new play by the indefatigable Clyde Fitch. She has practically been sharing the leading honors with Ed de Wolfe in the latter's production of *The Way of the World*.



SKETCH FROM SOLDIERS OF FORTUNE

A Yiddish theatre is to be ready for occupancy on 1 Sept., it being now in course of construction on the site in Grand street lately occupied by a noted dry goods house. The new theatre is to have a seating capacity of two thousand and to be modern in every particular.

is no help for it. Primrose and Thatcher must leave the *Victoria* in a week, in spite of their popularity, as that has not been possible to persuade the succeeding attraction, the French Opera Troupe, to relinquish their time. It will be remembered that Mr. Hammerstein, manager,

Mrs. Bloodgood and married second husband deceased. Mr. Potter's Theatre was with Annie great success of *The Climbers* played with

GR. M. Is C. Th. of Fortune, daughter of Fortune was in F. played with R. ing year founded by Annie Rus Joseph Hollan Maud Adan

Skinner in play engagement, that she was Eather in Ben. continuously until Langham.

RO. R. Obert E. and d. service the fifty-third previous his de. in Fascination The interim Daly, Effie E. whom he mad in the product

Mrs. Bloodgood was Miss Clara Stephens and married Mr. William Havemeyer. Her second husband was John K. Bloodgood, Jr., now deceased. Mrs. Bloodgood made her debut in Paul Potter's *The Conquerors*. Her next engagement was with Phroso, then in Miss Hoobs with Annie Russell. After this she made a great success in Amelia Bingham's production of *The Climbers*. All this season she has played with success in *The Way of the World*.

GRETCHEN LYONS

Miss Gretchen Lyons, who plays the part of Hope Langham in Augustus Thomas' dramatization of *Soldiers of Fortune*, comes naturally to the stage as the daughter of E. D. Lyons. Her first appearance was in *Friends*. The following season she played with Richard Mansfield. The succeeding year found her playing the part originated by Annie Russell in *Mysterious Mr. Bugie* with Joseph Holland's company. Maud Adams' part in *Rosemary*, with Otis

in *A Night's Frolic*, and Charles Dickson in *Incog*. At the Museum he attracted the notice of

was given assignments in *Sowing the Wind*, *Liberty Hall*, *Gudgeons*, *John O' Dreams*, *Marriage*, *Under the Red Robe*, *The Squire of*

the original production of *Arizona*, with Mrs. Le Moynes in *The Greatest Thing in the World*,



ROBERT EDESON



GRETCHEN LYONS

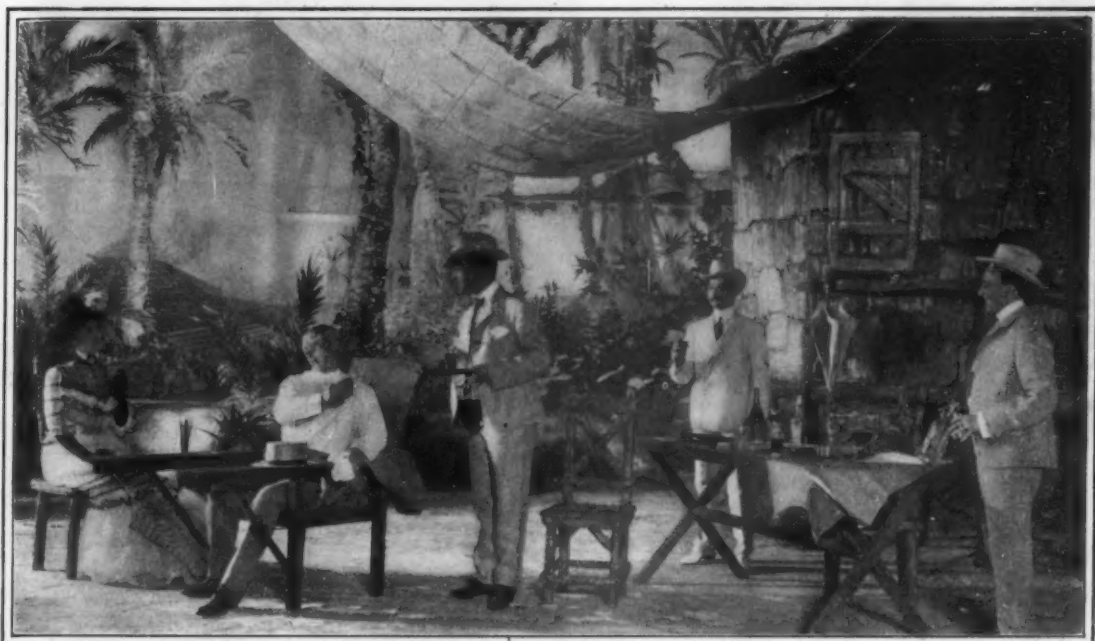


MRS. BLOODGOOD

Mr. Charles Frohman, who made him an offer to join the Empire Theatre stock company, then playing *The Girl I Left Behind Me*. When

Dames, *The Thoroughbred*, *His Excellency the Governor*, and was selected to create the title part in *The Little Minister*.

and with Miss Amelia Bingham in *The Climbers*. It was his performance of Edward



SCENE FROM SOLDIERS OF FORTUNE—ACT I

Skinner in place of John Drew, was her next engagement, and so well did she play the rôle that she was engaged to create the rôle of Esther in *Ben-Hur*, a part she has played continuously until she resigned to create Hope Langham.

ROBERT EDESON

Robert Edeson was born in New Orleans, and dates his success from his term of service at the Boston Museum in 1892, the fifty-third year of its existence. Five years previous his debut was made with Cora Tanner in *Fascination* at the Park Theatre, Brooklyn. The interim had been spent with Augustin Daly, Effie Ellsler and Louis Aldrich (with whom he made his first New York appearance in the production of *The Editor*), Helen Barry

Mr. Frohman produced *The Masqueraders* the following year he entrusted Mr. Edeson with one of the prominent rôles. For six years he

At the conclusion of the second year with Miss Maud Adams he found that his services were greatly in demand. He has been identified with

Warden in *The Climbers*, that demonstrated his worthiness to aspire for the honor of being starred.

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NEW SLEEVES

NO. 1 is a pretty sleeve for a taffeta or louisine silk gown. The upper part has a slight fullness, flares out a trifle and ends with a velvet strap and bow just above the elbow, the finish being two flounces of écreu lace. White undersleeves with a lace band.

No. 2. A most graceful sleeve for either all-white or colored lawns, batistes, or plain and painted mousselines. The upper and lower puffs are divided by a lace band with an upward point, followed by a long lace gauntlet sleeve.

No. 3 is well adapted to all manner of summer gowns for forenoon or afternoon wear. The model is of dotted Swiss, white ground and pink rose dots. The heading for the wide puff and the shaped flounce trimmed with lace, is a white taffeta ribbon crossed with narrow pink velvet.

No. 4. A charming lace sleeve for a dinner or dance gown, trimmed with two scarfs of mousseline in a single color, or in painted designs. These scarfs are set into the seams, the inner one starting from the arm-hole. They meet in a soft knot, and the two ends bear a proportionate difference and each finished with a pearl drop. The model is in Venice lace, with white mousseline scarfs, striped with gold.

No. 5. Another evening gown sleeve for nets or mousseline. Model is in white mousseline with gathered top, banded with scarf and chou of the same mousseline. Very wide, full, long lower sleeve, inset with a transparent wrist cuff of fine Renaissance lace.

No. 6. A tea-gown sleeve, as well as a dinner gown model. It is of that gauze-like lustrous crepe Vinon in maize color. The sleeve has the effect of slight drapery from the shoulder where the long oval opening shows the arm, then flares out and is trimmed with one wide flounce of white Chantilly.

No. 7. This smart model represents a black and white foulard, satin-faced. The top is laid in flat stitched plaits, and above the elbow begins to flare out widely into two sets of points, each trimmed with narrow ruchings of black lace run together. A lace flounce of black net, with appliqué of white lace, finishes the last row of points to perfection.

No. 8. The Pompadour sleeve belonging to a white brocade Louis xv evening coat, with pink and blue designs touched with silver. The sleeve begins to enlarge above the elbow, where the wide cuff turns over and a deep flounce of pale écreu appliqué lace is gathered on with fullness.

No. 9. A dressy model for a white satin foulard dotted with black. This sleeve is rather wide from shoulder to cuff, and has four black Chantilly lace entredeux straps transparently inset, the two middle ones longer than the two side ones. The cuff of dotted foulard has a black passementerie lace edge and is lined with white satin. A puff undersleeve of white mousseline is strapped with black velvet ribbon and wristband to match.

No. 10. A smart sleeve for a spring cloth suit. The model is in a light serge mixture of pale wood color and white. An easy-fitting coat-sleeve top, with the elbow attachment in two parts, each of the same cloth and shaped, while the trimming consists of one of the new galoons in white silk, edged with narrow lines of wood color. Long gauntlet below of beige lace.

No. 11. This model is from the sleeve of a light blue crepe de chine dinner gown. Top of sleeve is laid in flat folds and strapped lengthwise with blue velvet ribbons, and then crossed with the same both top and bottom, with smart bow at the elbow. A wide flounce of French point lace, very short at the bend of the arm, gives the modish air.

No. 12. A jacket coat-sleeve model in light gray spring tweed. There is a good line to the cuff, which flares slightly at the bottom and stands out from the main sleeve. The finish at the top is a bias band of black and white Peking taffeta, stitched on. Cuff lining of the same.

Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date



LETTRE DE PARIS

LES MODES ACTUELLES — LA PARISIENNE MONDAINE AU THÉÂTRE — ROBES DE RÉCEPTION
 ROBES DE BAL — MANTEAUX PORTÉS
 À L'OPÉRA — LE STYLE LOUIS XV,
 LOUIS XVI ET EMPIRE

Pour renseigner fidèlement les lectrices de la Vogue sur les modes actuelles portées en cet an de grâce 1902, il faudrait que je puisse leur parler à la fois de la Parisienne mondaine qui s'habille pour faire ses visites de nouvel an, de celle qui se poursuit jusqu'en Mars de celle qui reçoit, de celle qui sort le matin, de celle qui va dîner en ville, de celle qui va au théâtre, de celle qui va au bal, de celle qui vend "aux ventes de Charité" de celle qui est souffrante ou simplement fatiguée, de celle enfin qui se dispose à partir sous un ciel plus clémente au bord de la Riviera où la saison a splendidement commencée — et j'omets volontairement mille et une circonstances où la femme trouvera une interprétation de toilette adéquate au milieu où elle sera placée.

Parmi ces diverses mondanités les bals, les théâtres et les soirées occupent actuellement la plus grande place; partout l'on accorde les violons pour se préparer à danser; tous les spectacles sont des succès et pour y assister l'on fait assaut de toilettes et d'élégance surtout quand sur la scène même l'exemple est donné par les actrices qui exhibent les plus délicieux modèles de nos couturiers.

ROBE DE MOUSSELINE DE SOIE BLANCHE

Voici au hasard la description de quelques toilettes aperçues à la Comédie Française à la représentation du succès toujours croissant de "l'Enigme"; robe de jeune femme se composant d'une jupe de mousseline de soie blanche — très floue, incrustée de dentelle de Venise avec petit habit Louis XVI, en pékin de velours vert sur satin blanc; petit col rabattu et larges revers de velours vert uni finement brodés et garnés d'or, manches plates terminées au coude par un grand parement de même style et finissant par un bouffant de Venise, des gros boutons de passementerie de soie verte et blanche achevaient la grâce charmante de ce costume qui était accompagné d'une capeline de dentelle couronnée de coques de ruban de satin mauve et fleurie de roses pompons roses. Une autre toilette de jeune femme; celle-ci était en mousseline de soie corail sur transparent de même couleur mais de ton un peu moins soutenu. Le corsage décolleté en rond est ouvert sur une guimpe de point d'Alençon souligné d'une large grecque de velours brodé qui descend jusqu'au bas de la jupe. Les manches à clair en mousseline de soie s'évasant en large bouffante d'Alençon et se resserrant au poignet, une touffe d'oeillets "feu" était posée dans la chevelure; une troisième toilette remarquable étre les jolies était en satin liberty blanc ivoire, entièrement recouvert de tulle point d'esprit à petit réseau orne de biais de velours noir la garnissant dans sa hauteur de façon de donner à l'étoffe l'aspect pékiné. Les manches sont très larges et resserrées au poignet. Le col, les poignets et la ceinture sont faits d'un galon orné de roses trémières, de différents tons roses avec feuillage vert pâle, exécutées en broderie de ruban.

JOLIE TOQUE EN ROSES BLANCHE GARNIE DE FANNE NOIRE

Toque en roses blanches garnie d'un large noeud savamment enlevé en panne noire, contourant le chapeau et retombant en deux coques sur les cheveux.

Plus élégantes encore sont les toilettes pour assister à la belle oeuvre de Wagner à l'Opéra national où Siegfried est monté pour la première fois à Paris, ou encore à la brillante reprise de Théodora où notre illustre tragédienne Sarah Bernhardt triomphe tous les soirs. Je citerai quelques-unes des merveilleuses robes qui éblouissent et charmèrent aux "premières" mais j'insisterai spécialement sur les manteaux du soie qui sont de purs chefs d'oeuvres et dont on oublie le rôle protecteur tant ils sont eux-mêmes précieux et suavement idéals. Voici d'abord les robes promises :

ROBE PLIÉE EN PÉKIN BLANC ET ROSE

Jupe toute plissée du haut en pékin blanc et rose et grands ramages Pompadour, Corsage largement décolleté de même tissu fermant devant sous une guirlande de roses, violettes et

feuillages; un grand col d'Alençon brodé d'or et d'argent descend jusqu'à la ceinture il est monté sur une bande de zibeline qui en fait le tour. Des manches large en pékin terminées par des bouffants d'Alençon brodé d'or et d'argent achèvent cette toilette de belle allure à laquelle cette autre ne cède en rien de beauté ni de galbe; robe en satin paille paillette, d'or entièrement recouverte d'un réseau de tulle filet; des guirlandes de fleurs d'acacia contourant la jupe et encadrent la traîne; une guirlande semblable est mise en bordure au décolleté du corsage et se perd dans la draperie de la ceinture de mousseline de soie, demi-manches à clair, avec larges engageantes de tulle illusion. Voici quelques manteaux très amples, très douillets dans lesquels les femmes semblent se draper avec une telle superbe arrogance que forcément elles font répéter le fameux vers tant critiqué de M. de Rostand, "Oh, oh! c'est une impératrice!" et le fait est que l'escalier monumental de l'Opéra semble gravi par des reines et des impératrices quand les femmes sont ainsi royalement parées.

MANTEAU EN ÉTOFFE ANCIENNE GARNIE DE ZIBELINE ET POINT D'ANGLETERRE

Voici un manteau d'étoffe ancienne à fond blanc brochée de fleurs dans les tons passés verts et roses, le bas découpé en larges créneaux bordés de zibeline laisse échapper un haut volant de point d'Angleterre le haut forme un capuchon Marie-Antoinette, en mousseline de soie rose volant de dentelle; manches pagodes ourlées de fourrure et d'Angleterre; noeuds de roban de taffetas souple rose nichés dans les feuillages vaporeux; intérieur en mousseline de soie rose plissée sur fond de satin; en voici un autre de tissu moins délicat et cependant très somptueux. Grand manteau en drap blanc sur lequel est appliqué tout autour une large bande de guipure Cluny brodée d'or et découpée à même sur le drap, sur la guipure et montant en gerbes sur le manteau des branches d'iris en drap, peints et rebrodés en différentes nuances; doublure satin liberty mauve ruche de violettes de Parme à l'encolure à l'intérieur des nuages de tulle sèmes de pétales de violettes. Ce manteau de tons discrets appartient à une noble dame qui a du scrupuleusement observer le deuil de la feu Reine d'Angleterre.

HEUREUX MÉLANGES DE STYLE

Je terminerai par quelques observations générales sur la tenue du soir; la plus grande indépendance de goût est admise si l'on en use avec art; Le style Louis XV, Louis XVI, Empire, le style moderne même, les heureux mélanges sont tolérés et sont admirés si l'effet est joli; les jupes sont légères et floues très collantes aux hanches et se développent dans le bas en des remous écumants de ruches, de volants de dentelle de bouillonnés, de transparences brodées pailletées.

JOLIES MANCHES ATTACHÉES SOUS LES BRAS

Les corsages sont des oeuvres de fées taillées dans des tissus de rêves tant ils semblent légers, jolis et irréels, le décolleté est largement carré; une simple chaîne de pierreries ou bretelle de rubans maintient le corsage sur l'épaule, car les manches dont ils sont tous pourvus commencent très souvent plus bas que l'épaule laissant à nu la naissance du bras si jolie à voir. Cette manche est seulement attachée sous le bras, faite à clair elle se termine en bouffants ou engageantes ou simplement en volants. La coiffure base autorise de ravissantes garnitures de fleurs, de bijoux, de rubans, d'un effet très artistique; les bijoux sont repandus à foison même dans les sauteries intimes; les gants demeurent uniformément blancs et en fine peau de suède; enfin la chaussure s'assortit à la teinte de la toilette de même que les bas de soie unis ou agrémentés de précieuses incrustations.

Marie-Louise.

Paris, Mars.

THE SPRING Fashions Number

of VOGUE will be dated

17 April, 1902

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the specialty of

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NEW YORK

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To give a graceful figure all Clothing worn outside the Corset should be held firmly in front. Changes in styles do not affect this STAY. Will be good so long as Corsets are worn. With this

ADJUSTABLE STAY

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ROUND TO POINTED

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212 C—Light weight rough straw, trimmed with band of gros-grain ribbon around crown and velvet button, two quills and ear of straw. Colors: Black, Brown, Blue, White, Ecru and Castor.



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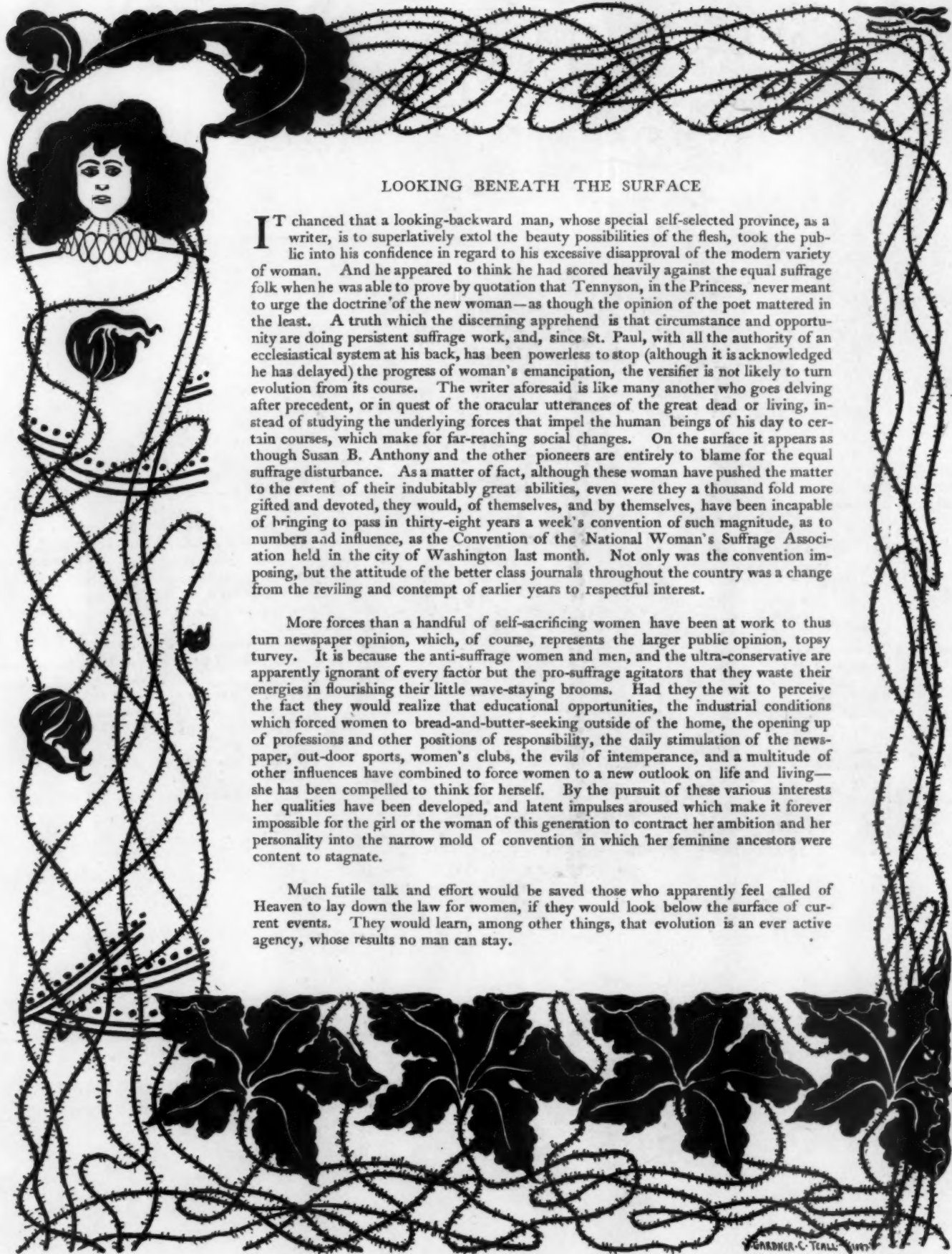


WE ARE NOW SHOWING MANY PLEASING AND SMART EFFECTS IN PLAIN AND FANCY TAILORED GOWNS, SEPARATE WAISTS, ETC., THE MODELS OF WHICH ARE ORIGINAL AND UNIQUE AND WHICH WILL NOT BE SEEN ELSEWHERE THIS SEASON.



SMART, SPRING TOILETTE

FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III



LOOKING BENEATH THE SURFACE

IT chanced that a looking-backward man, whose special self-selected province, as a writer, is to superlatively extol the beauty possibilities of the flesh, took the public into his confidence in regard to his excessive disapproval of the modern variety of woman. And he appeared to think he had scored heavily against the equal suffrage folk when he was able to prove by quotation that Tennyson, in the Princess, never meant to urge the doctrine of the new woman—as though the opinion of the poet mattered in the least. A truth which the discerning apprehend is that circumstance and opportunity are doing persistent suffrage work, and, since St. Paul, with all the authority of an ecclesiastical system at his back, has been powerless to stop (although it is acknowledged he has delayed) the progress of woman's emancipation, the versifier is not likely to turn evolution from its course. The writer aforesaid is like many another who goes delving after precedent, or in quest of the oracular utterances of the great dead or living, instead of studying the underlying forces that impel the human beings of his day to certain courses, which make for far-reaching social changes. On the surface it appears as though Susan B. Anthony and the other pioneers are entirely to blame for the equal suffrage disturbance. As a matter of fact, although these women have pushed the matter to the extent of their indubitably great abilities, even were they a thousand fold more gifted and devoted, they would, of themselves, and by themselves, have been incapable of bringing to pass in thirty-eight years a week's convention of such magnitude, as to numbers and influence, as the Convention of the National Woman's Suffrage Association held in the city of Washington last month. Not only was the convention imposing, but the attitude of the better class journals throughout the country was a change from the reviling and contempt of earlier years to respectful interest.

More forces than a handful of self-sacrificing women have been at work to thus turn newspaper opinion, which, of course, represents the larger public opinion, topsy turvy. It is because the anti-suffrage women and men, and the ultra-conservative are apparently ignorant of every factor but the pro-suffrage agitators that they waste their energies in flourishing their little wave-staying brooms. Had they the wit to perceive the fact they would realize that educational opportunities, the industrial conditions which forced women to bread-and-butter-seeking outside of the home, the opening up of professions and other positions of responsibility, the daily stimulation of the newspaper, out-door sports, women's clubs, the evils of intemperance, and a multitude of other influences have combined to force women to a new outlook on life and living—she has been compelled to think for herself. By the pursuit of these various interests her qualities have been developed, and latent impulses aroused which make it forever impossible for the girl or the woman of this generation to contract her ambition and her personality into the narrow mold of convention in which her feminine ancestors were content to stagnate.

Much futile talk and effort would be saved those who apparently feel called of Heaven to lay down the law for women, if they would look below the surface of current events. They would learn, among other things, that evolution is an ever active agency, whose results no man can stay.



HANDSOME GOWNS

FROM BERKOWITZ

FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III



HAPHAZARD JOTTINGS

PLAY-WORK AND REAL WORK—LAWFUL IN-
JUSTICE—BLEMISH-REVEAL-
ING CHURCH LIGHT

A Certain preacher in the west has hit upon the idea of engaging in various occupations for the short period of a week each, with the object of acquainting himself with the condition of life as it is, and the conditions in certain vocations. The information thus acquired the reverend gentleman purposes making the basis of his pulpit exhortations, the series of sermons in which he will incorporate his experiences having been named by him *The Gospels and Work*. The first of the minister's weeks of experiment is to be devoted to newspaper work. He is to enter the office of a local paper as a reporter, where the usual work of the reporter is to be assigned to him. It is the intention that his experience in this profession shall cover all kinds of subjects. The second week is to be spent among business men, when the minister is to actively participate in the work of some of the leading houses. The third week will be spent with lawyers and physicians. The fourth week and the last he will devote to personal attempts at doing the thing himself, is to be given to playing at workingman. For six days the minister is to be one of the workers, performing their tasks, wearing the same type of clothing, and receiving the same wages. The minister's resolve has naturally made considerable stir, which has, of course, the effect of drawing attention to his church. A week's dashing into a pursuit will not give him an insight into its practical workings, and as for his being capable of performing the work even of the unskilled laborer satisfactorily, that is of course impossible. However, as a plan to attract the attention of the public the pastor's scheme is admirable, and perhaps that is what the reverend gentleman had mainly in view. When one considers the many distractions that offer themselves in the secular world on Sundays the minister who seeks to attract attention to his message by any method that escapes vulgarity, is surely not to be condemned even on the score of fitness.

**

A different type of working minister is the colored pastor of an African Church in one of the large towns in the interior of the state. Finding that his salary was insufficient for the support of his family, the man sought and found employment in various capacities in the village even to performing humble service for the local paper. Finally the clergyman learned to set type in which he became expert, and in the course of time he set up most of the paper. During the illness of the editor the minister wrote editorials and news items, set them up and printed them, his service in every particular being excellent. It is to be understood that during all of this

time he administered the affairs of his congregation most conscientiously. He held regular religious services and invariably preached original discourses. Recently he was appointed janitor of the local high school, the duties of which office he discharges efficiently. Now if this colored clergyman should undertake to found sermons on the experiences of workers, think what a fund of information he would have to draw upon! These two examples show the difference between playing at work and really engaging in it. However, both of the ministers accomplished what each set out to do. One supported his family and the other attracted congregations to his church.

**

A case which should be a warning to women was one decided recently in New York State. It was a suit brought by a man to secure a portion of the estate of his wife, who died a few months ago. The circumstances of the case are enough to make any decent-minded person disgusted with law. Thirty years ago the dead woman separated from this man—on account of his intemperance, it is said. Being left with several small children the woman opened a boarding house, in the conduct of which enterprise she was so successful, that later she was able to speculate in real estate. These ventures were also successful, and at her death the faithful and intelligent mother left an estate valued at \$23,000. This she bequeathed to her three children in equal shares. The husband, although in all those years he had not contributed one penny to the support of either wife or children, demanded a share of the inheritance. This the appraisers refused him. Thereupon he brought suit, his attorney contending that, notwithstanding the decree of separation the bonds of matrimony continued, and the property rights between the couple were in no wise affected by the separation. In this opinion the Surrogate concurred, and the husband gets a share. This should be a warning to mothers to cut loose entirely from husbands whom they put away, and not stop, as this woman did, at half-way measures.

**

An English clergyman who administers a fashionable church, won some notoriety recently by requesting the women of his flock to remove their hats during sermon time. His reasons for making the request, he states to be because his church is not built like a theatre with sloping floor, and since ladies row as a matter of good manners remove their hats in theatres, he does not see why they should raise any objection to doing the same in his church. "It is," says the clergyman, "very annoying to be compelled to dodge a ladies' big or little hat to see the preacher. Besides, many persons eyes assist their ear—that is to say, they can hear better if they can also see." If the pew were allowed to answer back, it could very truthfully say that the cases of the flock and the stage are not analogous, the former being in churches of all denominations raised high above the level of the pews, within easy eye range of all. It will be surprising if women take kindly to the innovation, since the daylight in churches is not arranged with a view to minimizing defects. On the contrary there is, in fact, nothing in the way of lighting more uncompromisingly revealing than the harsh north light that floods some churches. If the woman church-goer is to sit hatless, what is to become of all those pretty little veil

artifices, which so kindly modify and sometimes totally conceal the blemishes that cruel daylight makes so plainly to be seen of all?

THE CALLING OF THE REVEREND GEORGE VINER

BY VINCENT BINNINGTON

The Rev. and Hon. Hanbury Tracy was six feet of disgust, and, most remarkable to say, he was disgusted with himself. It must be acknowledged that this was a very unusual circumstance, since the reverend gentleman had every inducement to live in a condition of undisturbed complacency. At the comparatively early age of forty he was almost at the top of his profession, holding a valuable position at the University of Oxford; his family was one of the noblest in England; his health was the despair of the angel of death. Moreover, he rejoiced in a clear conscience and much of this world's goods. Nevertheless, he was on this occasion undeniably moved, as he volubly anathematized American railroads and the game of football generally, and his own carelessness in particular. The fact was, he had missed his train to New York and was left in the uninviting little town of Asbury.

Now, Asbury is one of those places where hungry passengers alight for refreshments. Some ten minutes before arriving there an individual had walked through the car and scattered dodgers to right and left with a dexterity seldom met with outside a traveling burlesque company, and among the victims in the dining-room was the Rev. and Hon. Hanbury Tracy. After a careful survey he avoided the soup, escaped the chicken pie and hid from the sight of the ham sandwiches, contenting himself with a glass of milk. Then, having nearly half an hour to wait, he sauntered around the precincts of the depot until his eye was attracted by the sight of a curving football and numerous apparitions clothed in quilted armor, with their faces partly hidden by masks of various shapes. "Ha!" said his reverence, "I shall turn aside and see this strange sight," and he did so.

Now, as we have said, theology was the Rev. Tracy's strong point; but, as he himself would have admitted, there was also football. Is it then a matter of wonder that, moved as he was, even to the verge of forgetting his ancestors for the moment, he should forget the train? He was brought back to this world by the shriek of the engine whistle, which completely drowned the umpire's shrill call of half-time.

Thus it happened that his reverence was lost to sight in the town of Asbury on Saturday afternoon, with no prospect of reaching New York until late Sunday night, or, if he did not care to travel on Sunday, until Monday morning. As we have said, he was disgusted. However, there being nothing else for it, he decided to see the town and then bury his sorrows in that most suitable of graves, "the best hotel in the place."

Now, the best hostelry in Asbury was undoubtedly the Rooster House; but as the proprietor thereof was Mr. McSprinter's mortal enemy, and as Mr. McSprinter happened to be the man of whom the Rev. Tracy inquired, Mr. McSprinter directed him to the Corncock Inn. And because of this, Mr. John Reeve

(Continued on page 236)



DAINTY LIGHT GOWNS
FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III

(Continued from page 234)

did not meet the Rev. and Hon. Hanbury Tracy in Asbury, and thereby arose the misunderstanding that caused Mr. John Reeve to lie grievously.

It was about an hour after the arrival of the Reverend Professor that he was disturbed by the entrance of his host, who held a letter in his hand, which letter he offered to his guest.

"I guess this is for you" he said; "a boy brought it and said it was for the parson, and as you are the only parson in the house, why, I reckon you had better take it."

"A letter for me," said the Rev. Tracy, "impossible! I have only been in town two hours or so, and for the first time in my life, besides I do not know a soul here; you have made a mistake."

"Guess not," said the landlord, "there is no name on it and there is no other parson; better read it, I reckon." So saying he walked out of the room, leaving the letter on the table.

"Well, of all the extraordinary things that ever I heard of," murmured Mr. Tracy, "this is the most astonishing. To be sure I am in America, and certainly the people do the most unaccountable things. After putting ice in one's drinking water as that waiter did this morning, who shall say what may next happen? Perhaps I had better—I don't know—it's most unusual—well, I'll read it."

And this is what he read:

"Rev. and Dear Sir:—You will, I trust, pardon the liberty I am taking in writing you, but hope you will consider the circumstances a sufficient warrant. I met with a slight accident this morning falling from my bicycle and breaking two ribs. I am consequently incapacitated from taking my regular duty to-morrow and venture to ask you to officiate in my stead. You passed the rectory a short time since, and from your costume I judged you to be a clergyman of the Episcopal church. If you will be so good as to help me out I shall be eternally obliged.

"I am sincerely yours,
"George Viner,
"Rector St. John's Episcopal Church."

"Well, really" said Mr. Tracy to himself, "this grows positively interesting. What an injudicious man to ride a bicycle on Saturday! He must be an extemporaneous preacher." "I suppose I had better go and visit him."

So he called on the Rev. George Viner, who, his two broken ribs notwithstanding, was able to converse quite easily, and a very enjoyable visit it was for both.

The Rev. and Hon. Hanbury Tracy explained that he was en route to New York, having been invited to give a course of lectures on "The Lucid Intervals of Luther" at the leading seminary there. The rector, glad to find a listener, told of the latent trouble in the choir; the latest criticism on his wife disseminated by the ladies of the Christian Charity Union; and of all the multitudinous woes that attach themselves to the modern clergyman. The end of the visit was a promise made by the stranger that he would assume all responsibility for the following day; to the great content of the Rev. George Viner.

Sunday morning being remarkably fine, a number of the congregation took their cameras and placidly caricatured nature, soothing their

embryonic consciences with the reflection that there are sermons in stones as well as in ministers. The majority, however, were in church and were well rewarded for their attendance. The Rev. Tracy was an orator. Not a speaker of the style of the marionette school of

mon were the last he should ever hear on earth. "It is a small thing that I should be judged of you or of any man's judgment" was the text, and the preacher's exposition of Individuality was so forcible that the stranger wished his wife might have heard it. Possibly



elocution, but a man whose voice was music and his words a song. St. John's, Asbury, had never heard anything like that before; the preacher's impassioned style and impressive manner were a revelation. And not only was the congregation stirred, but a stranger, who had endured with a most bored expression the murdering of an anthem (execution is too mild a word), now sat erect and listened as earnestly and as thankfully as though the ser-

it would have inaugurated a new system of domestic government.

Now this interested listener was Mr. John Reeve, senior warden of the Church of the Elect, Albany. He was a power in that church and his judgment respecting preachers and preaching was considered good. It was through his influence that the Rev. Chrysostom Liddon—lately elected Bishop—had been called to the Church of the Elect, and the

FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III

fame of the Rev. Liddon was world-wide. Here, in Mr. Reeve's opinion was another opportunity for distinguishing himself. He would move the powers of his church to extend a call to this man with the golden lips; once in Albany the preacher's success was assured; and the praise of having rescued such a genius from obscurity would rest upon him, John Reeve. This idea developed itself more and more as he sat in his room at the Rooster House. He read the card announcing the

the new preacher, he seemed to hear flattering remarks as to his own acumen and promptness; therefore it was that of all the inhabitants of Asbury none enjoyed sweeter repose that night than Mr. Reeve, banker, of Albany.

(To be concluded next week)

GLIMPSES

THAT—

There is a general feeling when seeing the new spring gown models, that a surfeit of guimpes and boéros has been reached, which cannot be relieved by any trimming propitiation whatever. It is to be hoped that some new bodice features may appear in later importations. There is no fault to be found with the skirts, they are all made upon the old graceful lines, while the sleeves are the consummation of grace.

THERE—

Is nothing so welcome as the intermixing of veilings and all such light materials, with

the happy contrast in the lustrous sheen of the one with the lustreless surface of the other as well as the difference of the same shades of



services at St. John's which hung in the hotel office, and made a note of the Rector's name. Incidentally he made a few inquiries of the landlord as to Mr. Viner's standing in the community, and was assured of his worthiness and ability. That night he dreamed that the admiring congregation of the Church of the Elect sent him an unanimous vote of thanks for his discrimination and marvelous judgment in selecting them such a rector as the Rev. George Viner. Mingled with the praises of

taffetas and louisines which is to be the modish charm of street and house gowns this season. They set off each other in a high degree by

any color which comes from an all-silk fabric opposed to a woolen one.

THE—

Secret of success of the modern Empire gown, which has reached almost a craze, is that the under silk slip outlines the figure to perfection, and that only beautifully formed women attempt this genre. Besides this glove-fitting feature, only the most transparent fabrics should be selected for an Empire creation, whereby the figure may be seen from shoulder down clearly. The front scarf draperies should be equally thin and gauze-like. In the back the drapery should be bias, and starting high between the shoulders, should float out and preserve the outlines of the back. For full dress such toilettes have a rare cachet.

FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III



FASHIONABLE COSTS AND
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LE COATS AND GOWNS
IONS OF FASHIONS" SEE PAGE III

WHAT SHE WEARS

GOWN OF BLACK CHANTILLY—THE COURT
BROCADES A BIT HEAVY FOR SUMMER—

SMART LOUIS QUINZE COATEES—EVO-
LUTION IN LACE—ROYAL CAPES

FOR SYMMETRICAL WOMEN

—RIBBONS FOR TEA

GOWNS—ALL-OVER TULLE EMBROIDERIES—

BLACK SILK MOIRE RETURNED

TO FAVOR

LACE, LACE EVERYWHERE

Nothing is talked of but black lace—the real and that exquisite imitation which so nearly approaches the genuine in beauty. It is permanently fixed as grande mode for the season. Treasures of black Chantilly, guipure and Cluny are now unearthed from safe-deposits and storage. Not to have an all-black or black and white Chantilly gown this season is to declare oneself out of the mode. Blouse waists are of Chantilly, Du Barry flowered mulls, and painted mousselines are inset and flounced with black lace. Parasols are trimmed with it, and flower-crowned hats of the most chic inspiration are scarfed with it, with floating ends like a Spanish veil, hanging down the back over the shoulders. These are the ultra-modish use of it. Who does not know the charm and fascination of Du Barry rose-pink and black lace, which the brunette beauty made her own as the Marquise de Pompadour combined pink and blue to her advantage.

DIAPHANOUS FABRICS FOR YOUTH

These court brocades in vogue, superb as they are, make one sigh at the thought of martyrdom they are to entail, with climates so opposed as our spring and summer ones are sure to be. Ceremonious occasions, which always mean a crowd, always suggest that comfort lies in being dressed with a light coolness of texture. The younger women will cling to their diaphanous fabrics—the mirror crêpes, the grenadines, the louisines, taffetas, mousselines, Chamberry gauzes, silk batistes and linons, trimmed with laces and ribbons, black laces as well as white. The gaily flowered fabrics are sure to have black laces, and so are the black and white ones to be trimmed.

But it is to these very same young women we must look for the smartest coatees, made after the Quinze and Seize Louis periods and fashioned from these wondrous, lovely and imposing brocades. Worn with skirts of lace, net and gossamer tissues of all kinds, entrancing are they to look at and airy and graceful to a degree.

LACE COLLARS OF GREAT BEAUTY

Lace-makers are not only to be greatly rushed with turning lace shawls into tunics, and parasol-covers into empiècements for separate bodices, or into pelerines, but white laces are to demand quite as much attention, especially so as Anne-of-Austria collars are now ultra-modishness. No one to be thought dressed at all smartly unless wearing one, all admit. A royal collar, indeed! A fine pair of shoulders does it deserve, and for those alone is it at all fit, so ample and full of dignified grace is it. Very beautiful is that one which

has an open Medici square neck; the lace points below it, in the middle, are shortened for a few inches—the depth of the point about—and then increasing downwards in length, covering shoulder and top of sleeve, while in the back a shortening again, but only an inch or so, broadening out the shoulder width well.

Another model is of Venice point. The neck-opening is à la Renaissance, in this way enclosing the neck in a circle. The fronts do not meet within two inches, so that a jewel may be the fastening. Like a cardinal's cape is this genre, in depth reaching fully to elbows, and frontwards gaining in depth as the arms are passed, and descending form tabs, which are pointed and hang below the girdle. Only the tallest and slenderest of figures can well carry with grace this picturesque model; but what a dream it is when so worn!

The gowns appropriate for these royal capes are of transparent materials, lovely tissues, their long trailing skirts simply plissé, with very wide balloon sleeves, plissé also, and caught into deep lace cuffs. Long, simple drapery, even if it should be of silk or satin, is the correct thing. Should trimming be persisted in, only long lines of it on the front of skirt and bodice could be permitted. Cross lines would ruin the beauty and effect of such collars, to say nothing of the unbecomingness to the wearer. It need not, perhaps, be hinted at that these collars represent full dress exclusively. Smaller lace collars do not come under these limitations.

LAVISH USE OF RIBBONS

Ribbons, dear to the heart of a woman, and her pet extravagance always, never were more enticing than at this moment, nor ever tied up into such consummate degrees of taste and variety. Where do they show off more distractingly than on tea-gowns, for the chic lingères are turning out great beauties, if one will give an order, and pay their prices, for such creations are too sumptuous for shoppers to see. There you may have imitation Brussels, or Chantilly of the finest, set into crêpe gauzes, or mousselines plissé. This lace forms a deep inset of twenty inches in the back, dipping lower towards the front, and then falls a double lace flounce en jabot, which forms that vapory beauty we see on the fronts, while a low-necked bertha arrangement is caught up with cabuchons of pearls. And such sleeves! Double or triple plissés are flounced with lace, which like small skirts are a cloud of lace falling over the arm, in its ensemble such a dream as Réjane is said to wear in one of her late plays. Then come those marvelous bows of wide sash louisine ribbon in two shades of blush pink, four or five of them upon the skirt, one or two upon the corsage, all indescribably lovely, and the smartest trimming which could have been chosen. The becomingness was beyond all telling. Four yards of ribbon to a bow are considered a mere bagatelle, and thirty yards of ribbon for the gown have no surprise for the makers of them.

BEAUTIFUL EMBROIDERED FLORAL EFFECTS

There has come into modish use among the late novelties this season all-over tulle embroideries which are exceedingly lovely and dainty. Both black and white tulle are so employed. On black tulle are many black and white designs. Most tasteful conceptions in black and white floss, as well as diminutive

floral designs in single or clustered flowers, vines, or trellises.

In close relation do we also find one variety consisting of rose-buds, another of tiny Marguerites, another of forget-me-nots, and so on. On white maline, light blue, pink-mauve flowers, a great deal of all-black, or black and white floss embroideries, and the all-white ones. Seed pearls and fine gold threads are happy combinations. Besides these are flat trimmings fully three inches wide, with part of design extending an inch or two beyond, at even distances. These have flosses, silks, and gold threads interwoven in the most harmonious manner, while others, again, are partly transparent, with lace insertings or raised designs of thin tissues, pearl or jet beads added. In selling value per yard they are equal to the price of many real laces, for nothing seems to be too luxurious, or extravagant for beautifying gowns or wraps just now.

SMART BLACK MOIRE COSTUME

Black silk moiré has returned to favor for demi-toilette purposes. It is seen "made up" into mi-saison separate waists quite simply, and the little folks are to appear in loose little spring coats of the same. They are trimmed with deep lace collars in Irish, Bruges or guipure laces. They have a novel and pretty air about them. Colored moirés are most popular in cadet blue and fawn shades. At a modish gown-maker's they were showing an early spring suit of black moiré, a skirt with a long jacket and big sleeves. The skirt trimming was of black Cluny lace over white silk, four inches wide, carried up the front in a tablier line. The same trimming bordered the bottom of the jacket, and was carried up the front also. The bodice of this jacket was laid in plaits, stitched flat over the shoulders to bust, and forming below a blouse. The back was entirely flat, no plaits corresponding with the basque.

The sleeves were also plaited at the top and stitched down almost to elbow, where they drooped into a wide fullness and were caught again into a broad band of Cluny lace over white. A straight Morceau collar of the same lace and silk, with the inside lining duplicating it, so as to be in accord where turned over. The open fronts showed a lace trimming to match also. Quite a nice idea, as on early spring days certain mid-day hours do require just such a rolling-over of collars and opening of fronts to coats. On the hips two pockets are defined by Cluny over white silk. A black hat of Astrakhan straw, which is such a modish novelty, was trimmed with straps and bows of black ribbon with white heather across the back, intermixed with black lace.

ALL-RED FASHIONABLE

All the brilliant reds are to have another exploitation this year, from the costliest of brocades through grades of lesser silks, voiles, etamines, and grenadines as well as mousselines. The smart wearing of red forbids any contrast of opposing color. The chic genre permits many shadings and differences of tones. Few women can stand this test, but only they who do carry the palm for smartness. Black gloves alone are the exception. Red hats and parasols are quite another affair. They are to be worn with white, black, and pale gray gowns. For carriage toilettes they are effective as well as becoming.



SEASONABLE STREET GOWNS
FOR "DESCRIPTIONS OF FASHIONS" SEE PAGE III

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

POPULARITY OF APPLICATIONS—LACE THE MOST

FAVORED OF TRIMMINGS—SPARKLE STILL

MODISH BUT QUIETER IN DESIGN—COL-

LARS—GARNITURE FOR COIFFURES

PEARL NETWORK FOR THE HAIR—SOME PRETTY

INEXPENSIVE SILK—MANY VARIETIES OF

BEAUTIFUL TRIMMING WELL

DESCRIBED

Extravagance and elaboration, accentuated by every enticing device which fashion can invent, stand out conspicuously as the very breath of the mode this season. Odd combinations of lace and material are more prominently to the fore than ever and the craze for applications of all kinds seems to have reached the limit, so great is the variety of material employed.

Nankeen and lace though far apart as the poles to all seeming, are combined with good effect in the little jacket shown in sketch No. 1. The former material in its own natural shade is embroidered in self-color and used in shaped bandings separating an odd linen meshed lace, patterned in flowing lines and set figures with wee white braid, heavy rings and open stitchings. There is a rather long pointed front, and a square cut décolletage, lower in front than in the back, where converging lines of embroidered nankeen carry out a pretty design. A postillion effect is given by the rounded tabs of lace, falling some eight inches or more below the waist-line and bordered by embroidered nankeen as is the entire jacket. Price, \$21.75. This little affair, as well as several others mentioned later, would be best used for some smart etamine or wool costume, making it a very dressy affair. However, should one wish a really charming linen gown, whether of white, blue or the color of nankeen, this would make an ideal finish for an otherwise untrimmed frock. In the latter case, get one of the new box-plaited skirts, stitched down to the knee where plaits are allowed to fall loose.

Much less expensive and quite as uncommon is the garniture seen in the second sketch of unbleached linen and Valenciennes lace dyed a soft wood color. The shape is that of a collar, although in the back it separates, having a deep-pointed opening. The lace is overlaid with motifs in écu cording, combined with heavy embroidered rings. Italian lace in a darned pattern on a square linen mesh, outlined with Renaissance rings also enters into its construction, being sparingly used on each point of the collar as well as on the shoulders. The shape tapers sharply to the waist line, where it branches up in a deep girdle effect. Price, \$11.25. Belonging to the realms of utmost extravagance is the exquisite Louis xv coat illustrated in the third sketch. There is a skirt to match, the entire costume being an intricate mass of superb Russian lace combined with grass cloth, although little of the latter material is to be seen. The coat shape is one of the newest and smartest models already assured of vogue.

Anything in lace, whether fine and cobweb-like or heavy and elegant, is charmingly used on nearly all garments worn by women this season, although some special kinds have the lead. Real lace is, of course, the ne plus ultra of luxury, but there are all kinds of beautiful imitations which are a credit to their originals. The Russian lace used on this grass cloth costume is not only real, but a most beautiful piece of work.

The made trimmings of this year open up possibilities to the woman who has some of her gowns made at home. The making of such a bodice garniture as is seen in sketch No. 4, requires something akin to genius, but even the veriest amateur in dressmaking can adjust it on some bodice of simple fashion equally easy to make. There remains but to find a good sleeve model to evoke the most charming of blouses. The fond of the original of the sketch was white taffeta, but it may also be had in blue. Each of the narrow circular bands is finished an even distance apart in a point and embroidered in black, the same arrangement of spacing being continued to the top of the stock color. At the shoulder and worked into the stock at the side are applications of black and white foulard set with jet

and overlaid with a spiral design in silk cord. Leaf-shaped bits of white taffeta are the final embellishments at the extreme edge. Price, \$12.50.

The collarbands of all the new gowns are made as thin and soft as possible and very simple in line. Many point down in front, giving a long effect to the throat, which is good style

Although every year there are dismal predictions about the passing of the boléro, it has remained a distinct factor in fashionable gowning and still enjoys a wide popularity, owing to its almost universal becomingness. Black taffeta, pin-tucked all over, is the material of the model of sketch No. 5. This may be used with almost any costume, either as an integral

erous, and I doubt if anything more graceful has been shown this spring. Price, \$23.50. Wood-colored linen batiste and Irish, as well as Italian lace are cleverly combined in a yoke and corselet of great beauty, almost exactly similar back and front. The parts are held together by cords of embroidered rings and flat round rope effects of alternate wood color and white



or those to whom it is becoming. There is no lining at all in many cases and often merely a doubling of mousseline de soie. Nothing is used in the way of trimming to make the neck look large or bunched. A lovely stock was of cream mousseline de soie, feather-stitched in black between folds of crêpe de chine beaded in steel. These widen considerably in the middle and are held together by open stitching in black. Large medallions of Point de Venise in a lovely floral design, very open in character, are applied on either end and in the centre; these are also beaded in steel. Price, \$2.50.

part or as an outside garment. In the latter case, perhaps it would be better to add a lining at the upper part of the sleeves. Quantities of very beautiful Renaissance lace are used for its adornment, this being inset with motives of embroidered taffeta and set with rings of solid work. Flowing lines are given to the sleeves, which are lavishly trimmed with lace. The price is \$25, and the same model can be had in cream color.

A unique garniture and one of the prettiest has been left for the last sketch numbered 6. Its possibilities in various combinations are num-

Under the arm the more substantial effect of the yoke is repeated. Worn over a linen blouse of almost any color, this would be charming, and not less so, if used with one of those useful white woolen gowns. It might even be slipped on over an accordion-plaited chiffon bodice, its utility being greatly augmented by the fact that it might do duty as sole trimming for several frocks in one season's wardrobe, as it is complete in itself and easily adjusted.

Paillettes will not be démodé as some began to fear, but the genre has changed to something

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT THIS PAGE

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far more refined than the almost barbaric glitter so much used a few seasons ago. They are no longer scattered and showy in size, but of the closest and finest workmanship, giving a certain amount of sparkle, but avoiding the slightest possibility of vulgarity. There can be few prettier things than the iridescent gleam produced by mother-of-pearl paillettes which are among the most desirable of the entire variety. Encrusted on chiffon, or mousseline de soie, especially in pale rainbow tints, their misty light is very charming.

Something on this order is to be had in a net beaded with crystals and rhinestones, while at intervals chrysanthemums are worked in overlapping paillettes of opalescent coloring, shading to a most lovely green, very pale in tint. Each flower is centered with a tiny opaque green stone the color of jade, set in a circle of small pearls. The price is \$3.75 a yard for the single width, and \$7.50 where the flower design is double and much broader.

However, while we are still to enjoy the enlivening sparkle of paillettes, beading is newer, and though the same beautiful color effects can not be carried out, it is most effective. Steel and jet are more modish than gold, which has fallen a little into the background this season—undoubtedly for the reason of its too pronounced popularity a year ago.

Imitation gems find many uses for the decoration of collars, boleros, bands of lace, or empiècements, and may be bought by the dozen to be used at discretion. All-over Irish lace worked in an effective design with turquoise or coral in combination with infinitesimal steel and rhinestone beads, seems to find favor, and costs \$11.50. It would be too much for an entire bodice, but lovely where only a little is to be used as a trimming. For the separate blouse these little touches are often useful and a dainty finish for the collar, narrow vest, or the tiny silk bands so much employed, may be added with a little of this fine jewel and bead work placed by hand.

Sixteenth century pearl network for the hair is the latest evolution of coiffure garniture, and no doubt it will be charmingly suited to some types of beauty. These, it will be remembered, are round and slightly concave, fitting the centre of the head over the hair, which for this style of ornament must be smoothly massed under it and pulled into loose waves on the sides as well as at the back. Price, \$3.25.

Chaplets of rose leaves touched with rhinestones fit around the front of the head, and cost \$4.50, while those of geranium leaves, similarly ornamented, are to be had for \$3.50. Natural flowers and foliage are often worn, and nothing can well be prettier, but there are occasions when they cannot be obtained; therefore it is no less necessary than ever to provide one's self with two or three of these dainty garnitures.

Very fine and silk-like veilings are to be very much worn in plain colors as well as in white. Fagotting, which, by the way, can be bought machine-made by the yard for very little, is most effectively used on these, joining all the seams and the hem. One dainty model is made with a flounce en forme, banded with white taffeta near the bottom and where it joins the skirt. Fagot stitching is used on either side, holding it to the veiling and allowing glimpses of the silk underlip to be seen. More white taffeta is inset in a hip yoke defined with the same open stitching; the bodice and sleeves are similarly ornamented, and there is an empiècement of bias bands of taffeta joined by fagotting and held in place by a central fold of silk. These veilings are sometimes worn over flowered or striped silk lining, the result being often very good. Nets of all kinds are also pretty when made in this fashion, but the same effect may be obtained by a slip of flowered organdie between the outer skirt and a lining of white taffeta. Many of the veilings are very open in mesh and dainty in color as well as in finish, and the latest word from Paris confirms the report that transparent and semi-transparent materials are to enjoy an almost unprecedented vogue. Veilings of the finest quality are to be had in double width for \$2.75 a yard.

Cotton grenadine, striped with a crinkled satin ribbon effect is new, and costs fifty cents a yard. Diamonds of floss silk, embroidered in a smooth and even stitch, are fifteen cents a yard, and canvas bands of half three-quarter-inch width, embroidered in the Russian cross-stitch, sell for thirty-five cents a yard. The latter is finished

with a small turned-under edge by which it may be sewn to the material.

It seems that even duck and linen have not escaped the universal rage for elaboration, the most beautiful hand-embroidery being used on flouncings and bandings of these materials, French knots, colored floss, heavy cream stitching and even steel beading, being all united in one piece of more than usual beauty and originality. The prices range from \$4.50 to \$7 a yard.

Some of the new gimps are so exquisite in color and design that they should be dignified by another name. In this department of trimming, as well as in many others, sprays of flowers and leaves are among the most sought after articles. These, however, divide the honors with pearls and jet; among the latter garnitures are to be had in small cabuchons between which festoons of jet are strung. Small ones are \$1.50, and a larger size \$2.25. These are among the most useful of the inexpensive ornaments in black, for they can be used in dozens of different ways with equally good effects.

Coloring so exquisite, design so new and materials so well adapted for carrying out an idea are rarely found in greater perfection than in a lovely trimming of mousseline de soie, embroidered in gold and showing an edge of lovely work and set at intervals with marguerites of cloth in tapestry colors. Each leaf is separate, free at the edges, embroidered at the centre of the flower with crewels and shading into delicate gray shadows. There are also buds and leaves, no less artistically wrought, but a written description inadequately describes its charms. Bands of velvet in turquoise blue or black are jeweled-beaded and embroidered for \$1.10 a yard. Embroideries in gold or silver thread, colored silks and lace motives in combinations have come to us as a revival of a fashion in evidence during the time of Louis XI, but it is a survival of the fittest as they are most lovely.

The name of "Meteor" has been bestowed on the new shade of blue, which is much the same soft and harmonious shade seen in some of the old tapestries, and very dainty is a silk pongee with tiny broché stripe diamond-patterned and with a trailing floral design in this same blue. Price, \$1.50 a yard.

One sees dainty pajamas for women displayed in several of the best shops. There seems no apparent reason for this radical innovation and I can imagine no possible occasion when the graceful flowing night robe of lace and nainsook would not be far prettier and certainly more feminine; however, I am told the pajamas are nice for traveling. The fact remains that numbers are being sold, and to some of the sweetest and most feminine women in the world as well. Pink mercerized chambray, embroidered in self color wherever the slightest excuse for such embellishment is given, certainly makes up as far as possible in daintiness of color and finish for any loss in grace of line. The price is \$4.95 a set, and either solid colors or white embroidered in pink or blue may be had. Far more elaborate in material is another set of wash taffeta in a pretty Dresden pattern, ornamented down the side seams on collar, cuffs and blouse front, with wash ribbon in rose-pink. Price, \$2.50.

Medallions of embroidered batiste, about an inch and a half square, are 10 cents each, and increase in price proportionately to their size until large ovals of fine work are reached, which cost 40 cents apiece.

Embroidery flouncing, some ten or twelve inches wide, can be had for 25 cents a yard. The finer varieties are nice for children's clothes and the heavier, more open patterns better adapted for underskirt trimming. Already linen frocks are being shown, which are so reasonable in price and varied in fashioning that one must be very exigent not to find something suitable among such a large assortment. One little gown of blue linen prettily varied with bands of black and white striped percale was marked \$15.

Best of all the silk petticoats for wearing are skirts of foulard, added to which, they are light in weight and not exorbitantly expensive if made at home. If bought ready made in an elaborate style, the price is rather high—\$32 or so. A fitted top should be made of satin-faced foulard in a plain color; a deep accordion-plaited flounce is posed some eighteen inches from the bottom and finishing this is a small gathered ruffle, holding the skirt well out at the bottom. Under this flounce is still another small accordion-plaited ruffle, stwn on the edge of the skirt proper. Follow these direc-

tions, and you will have a wonderfully durable and exceedingly pretty skirt. The foulard is \$1 a yard in a good quality.

A light-weight but pretty taffeta in gray and white, or black and white, is selling for fifty-eight cents a yard; while a good quality louisine in plain color is to be had for seventy-eight cents.

A well-made and cut underskirt of India silk, with deep flounce inset with three insertions of lace and edged with the same, costs \$13.75.

The new dimities are pretty with their quaint little clusters of flowers and prim little single rosebuds, a great departure having been made in this season's designs. Wood colors, in deep or light shades, are cool-looking and very pretty, and the price is only twenty-two cents a yard for the most charming designs. Children's frocks are particularly dainty when made of flowered dimity, and summer negligee of the same, with frills edged with lace for the whole garment, and sleeves, cut up on the inner curve of the arm, bordered with frills and tied with pretty ribbons, are ravishingly fresh and dainty. In flowered mull such a negligee costs \$22.50.

A fine and very pretty imitation of filet net in a floral pattern of simulated darned work can be had for \$1.65 a yard, and is far more desirable than another design of coarser mesh marked \$1.30.

Among the new globes are those in the shape of huge blossoms, each leaf distinct and bound by a rim of bronze. The flower is in pink, light green, or dark red, and the leaves curling gracefully up about it, of different shades of green or brown. Price, \$12 for a very large size.

SMART FASHIONS FOR LIMITED INCOMES

COSTUME CUT SEVERE—HATS GAY

Spring suits, with the hurry and flurry of having them made, in their importance have replaced the old-time excitement over Easter hats. Now, the hat is anticipated by several weeks, and worn ahead of the occasion. There is a decidedly trign neat expression about this year's walking-suit models, and in some cases one might say they are rather prim. Hats, however, are so gay and picturesque with their wealth of flowers and foliage, that there is no fear of a too great simplicity. There is much choice among the new light wool fabrics of the many beige or leaf-brown shades, and the close related fawns, with more of the yellow and reddish hues, as well as the bluish-greens, and so many tones of gray. A medium blue remains in favor still, and so do all plain, solid colors, rather than fancy checks or stripes. Still, in the single color material there is no lack of designs in stripes, dots of all sizes, from pin-points to wafer dimensions, as well as many other combinations, all executed in the selfsame color, so as to be in effect one solid color.

A SPRING BLACK CLOTH

Pretty, practical tailor-made street suit examples offer an attractive choice, in the following descriptions. The first is in black cloth, but it is equally smart in blue or gray. On its skirt, which one need not repeat, because of length, must be held up in walking, flares at the bottom, and fits without a wrinkle across the top. That is the accepted cloth skirt construction and cut for the season. This skirt has for its trimming three inch-and-a-quarter bias bands of black moiré. These stitched bands—all three—are evenly spaced off, the lowest being laid on fully nine inches above the hem. This first band from the bottom follows the other two evenly, until the front gore is reached, then it rises above the other two and some little distance above as well, forming in the middle of the gore a sharp point. This little variation looks very well, and usually, all even rows of trimming have come to be broken up in the middle or at the sides. The front gore becomes distinct in this particular, and is called to this special attention, as a tablier form, if only by suggestion. A modified Eton bodice stands for the second piece. The bottom of it, and its open fronts receive a single moiré band finish to correspond, and the rolling collar does likewise, but one a trifle narrower. The sleeves have easy coat lines to the wrist, but from the outside seam there has been cut a bias slant starting a short distance below the elbow, and ending at the wrist, indicating where the cloth has been lopped off with a scissors, and the space filled in

with a puff of moiré silk in keeping with the bands. This gives an undersleeve effect which is very much seen on both Etons and jackets. The wrist line has a short, rolling cuff finish of cloth, bound with one band of moiré. A white embroidered all over high neckband chemisette gives the modish front finish. A cloth belt is not left without its moiré finish also, and that belt is attached to the skirt. As this Eton has no rolling fronts, a pretty substitute is seen in two bias moiré scarfs, one on either side, which are draped from under the rolling collar down to the bottom finish. This black moiré should be changed to a match gray when the cloth is gray. Black cloths and blue cloths stand this black trimming best.

SPRING COSTUME IN FAWN

For the second model a light shade of fawn was chosen in a smooth surface tweed of genuine Scotch cloth for spring wear. It is the same skirt model as the first, so far as lines go, but is trimmed with two medium-shaped flounces of the same, both together when finished, measuring sixteen inches in depth, and placed upon the bottom of the skirt. Each flounce was trimmed with a white silk gimp, half an inch wide, dotted with black, one of the numerous variety of black and white gimps, which obtain such vogue this season. It must be confessed nothing trims so well or so becomingly in general. There was a postillion bodice with open fronts, the opening quite narrow. The same gimp trimmed the fronts, the postillion and both sides of the belt, as well as the sleeves, which were very like those of the first model, but instead of the whole fabric being cut out on the bias, these sleeves showed a centre strap, which was trimmed with gimp as well as the entire opening and the wristbands. A lingerie chemisette was seen in its entire front length and as a mounting into the neckband, as well as serving for undersleeves and for narrow borderings to the wristbands. This all-over had a narrow entredeux of Valenciennes let in transparently, and for that reason it admits of a finish of narrow gathered lace on its neckband and at wrists.

GREEN GRAY SERGE COSTUME

The third example was in a green-gray cachemire serge, a camel's hair variety delightfully light and soft. Here we have the deep flounce narrowing in front. Groups of tucks are the trimming, spaced off in three rows, each containing five narrow tucks separated sufficiently to admit of having on the top of each a very narrow white silk braid stitched on. There is the same smart postillion bodice, with its belt, but the open fronts are not fitted in, as they form rounded tabs, the belt entering slips at the sides and fastening with a fine clasp in front. These tabs hang below the belt a short distance. For home dressmaking the tabs are too difficult to attempt, they requiring far more experienced knowledge, as unless they are perfectly finished, they would prove a disfigurement. The all-round belt finish is by long odds the safest bodice to choose. A straight-band collar finishes the neck, on which the same braids and tucking formed the trimming. The inner blouse chemisette was of lace and swiss muslin in a zig-zag design, which trimmed the front very prettily. The sleeves were tucked at the top in groups to fit the arm without any braid added to the tucks, but fell into a moderate fullness which fitted into an upturned cuff, where the tucks are each given the same line of white braid. Lingerie undersleeves were not gathered in this instance, but fitted to the arm like a deep cuff.

EFFECTIVE RIBBON TRIMMING

Narrow ribbon lines combined with lace are suggested for muslins or for any of the mohair canvases which come in such dressy evening colors. Use ribbons an inch wide, with a ruffle of lace falling under, and follow in the lines of a flounce on the skirt. With a demi-décollete bodice use ribbons and lacin the same way to form a low neck bertha collar. A double pouf is charming for the sleeve, the upper one to be the longer of the two, ending just below the elbow in a drawn-in band of gathers, covered by a ribbon and lace ruffle. The same for finish of the lower pouf, which should bring the sleeve half-way to waist. Half-long gloves need to be worn to cover the arms when this gown is worn driving or paying visits.

(Continued from page iii)

der and Miss Mary Arden Parrott, daughter of Mr. Edward M. Parrott, will be married on Thu., 10 Apl, in Grace Church,

WEDDINGS

Wilson-Mason—Mr. Richard Thornton Wilson, Jr., and Miss Marion Mason, daughter of Dr. A. Lawrence Mason of Boston, were married in Emanuel Church on Tue., 11 Mch. Decorations, Easter lilies, lilies of the valley, azaleas and palms. The Rev. Arthur Lawrence, a cousin of the bride, officiated, assisted by the Rev. Dr. Leighton Parks, Rector of Emanuel. Best man, Mr. Marshall Orme Wilson; ushers, Mr. R. Livingston Beckman, Mr. J. D. Roman Baldwin, Mr. Robert Golet, Mr. Charles D. Wetmore, Mr. James W. Appleton, Mr. Lawrence Mason Stockton, Mr. Stephen Lasket Derby, and Mr. Percy D. Houghton.

ENTERTAINMENTS

Church.—A meeting of the Junior Thursday Evening Club was held on Thu., 13 Mch., at the residence of Mrs. Benjamin S. Church.

Hitchcock.—The first of a series of lectures descriptive of western and northern travel was given on Fri., 14 Mch., at the Waldorf-Astoria, by Mrs. Roswell D. Hitchcock. Subject: The Modern Wonderland, Alaska: A New Land of Gold and the Coming Tourist's and Sportsman's Paradise.

Poor.—A musicale was given by Mr. and Mrs. Henry W. Poor on Tue. evening, 18 Mch. Soloists, Miss Kate Huntington, Mr. Hamilton J. Orr, and Mr. Charles Gregorowitch. There was also a full orchestra under M. Emil Paur. All of the selections were from the compositions of Mr. Lewis A. Von Gaertner.

DANCES

Century Cotillon.—A cotillon will be given at Delmonico's on Wed., 2 Apl., for the members of Mrs. Sands and Mrs. Church's dancing class, the Wed cotillon and the fortnightly dances. Patronesses: Mrs. Montgomery Schuyler, Mrs. Oliver Livingston Jones, Mrs. John C. Calhoun, Mrs. John Burling Lawrence, Mrs. John W. Boothby.

INTIMATIONS

Astor.—Colonel John Jacob Astor has taken Lydenhurst on Bellevue Ave., Newport, for the coming season.

Brown.—Miss Elsie Woodbury Brown, daughter of Mrs. Frank G. Brown, has returned from a year's absence in Europe.

Canfield.—Mr. and Mrs. Cass Canfield, who sailed for Europe recently, have chartered a yacht, and will cruise in Mediterranean waters.

Sloane.—Mr. Henry Sloane and Miss Jessie Sloane sail for Europe on Sat, 29 Mch.

Smith.—Mr. James Henry Smith has chartered the yacht Marguerite and will take possession of it on 1 June, presumably for the Kiel races in Germany.

Vanderbilt.—Mr. and Mrs. George W. Vanderbilt will return from their country house at Biltmore, N. C., on Mon., 24 Mch., and sail for Europe on 25 Mch.

MUSIC

Actors' Home of America.—Paderewski's opera, Manru, will be given at the Metropolitan Opera House on Tue., 25 Mch., for the benefit of the Actors' Home of America. Caste: Mme Sembrich, Herr Von Bandrowski, Mr. David Bispham, Fraulein Fritzi Scheff, Mme. Louise Homer, Herr Muhlmann and Herr Blass.

Adamowski.—The Adamowski Quartette played a Manru Phantasy, by Paderewski-Adamowski, at a concert given at Carnegie Hall Sun. afternoon, 16 Mch. Soloist, Miss Electra Gifford. Mr. Victor Harris was at the piano.

American Symphony Orchestra.—The last of this season's series of concerts devoted to old music was given by Mr. Sam Franko at the Lyceum Theatre on Tue., 18 Mch.

Bryn Mawr Club.—A concert will be given for the benefit of the Bryn Mawr College Fund at the Waldorf-Astoria on Tue., 25 Mch. Soloists: Mr. David Bispham, Mme. Suzanne Adams and Mr. Leo Stern.

Boston Symphony Orchestra.—Programme of the concerts to be given this week by the Boston Symphony Orchestra:

Thu. evening, 20 Mch.:
Overture Penthesilea.....Goldmark
Concerto for Violin, No. 3, in B minor.
Op 61.....Saint-Saens
Symphonic Variations (First time).....Koesler
Symphony No. 8, in F major, Op. 91.....Beethoven
Soloist, Mr. T. Adamowski.

Sat. afternoon, 22 Mch.:
Overture to The Flying Dutchman.....Wagner
Vittoria's Aria from Titus.....Mozart
Symphony No. 4, in E minor, Op. 98.....Brahms
Die Allmacht.....Schubert
Three Movements from the Ballet, The Vine, Rubinstein
(With new orchestration by W. Gericke.)
Soloist, Mme. Schumann-Heink.

Kubelik.—A farewell recital will be given by Herr Kubelik at Carnegie Hall on Fri. afternoon, 21 Mar. Assisting artists: Miss Maria Torrilhon, solo pianist, and Rudolf Friml, accompanist. Programme:

Concerto, E major, for Violin.....Mendelssohn
Allegro molto vivace. Andante. Allegro vivace.
Jan Kubelik.

Arietta from Alceste.....Gluck-Joseffy
Barcarolle No. 5.....Rubinstein
Miss Torrilhon.

Adagio.....Bruch
Variations, A minor.....Paganini
Jan Kubelik.

Nocturne.....Chopin
Etude de Concert.....MacDowell
Miss Torrilhon.

Polonaise.....Vieuxtemps
Jan Kubelik.



EXHIBITIONS NOW ON

New York.—Astor Library. Old portraits from Mr. S. P. Avery's collection.

Lenox Library. Lithographs by Mr. Fantin-Latonar.

Country Sketch Club. Paintings and etchings by Mr. Maurice H. Sterne.

National Arts Club. Professional and amateur pictorial photography. Until 22 March.

Durand-Ruel's Gallery. Paintings by Bogert, Bunce, Dessar, Jongers, Loeb, Ranger and Williams. Until 29 March.

Clausen's Gallery. Landscapes and recent portraits by Mr. Hubert Vos. Until 30 March.

William's Gallery. Oil paintings and water colors by the late Thomas Francis Wainwright. Until 29 March.

Avery's Gallery. Paintings by Mr. Will H. Low. Until 22 March.

Knoedler's Gallery. Paintings by Sir Philip Burne-Jones. Until 29 March.

Macbeth's Gallery. Pastels of London scenes by Mr. Fernand Lungen.

Scribner's. Artistic bookbinding by Mr. Charles Meunier. Until 29 March.

Teachers' College. Collection of Rembrandt's etchings, loaned by Mr. Felix M. Warburg. Until 1 April.

Guild of Arts and Crafts. 132 East 23rd Street. 20, 21 and 22 March.

Salmagundi Club. Annual exhibition of water colors by members. Until 22 March.

Baltimore.—Walter's Gallery. Open to the public on Wednesdays in March, and Wednesdays and Saturdays in April.

Fifth Regiment Armory. Loan exhibition of paintings and objects of industrial Art. During March.

Boston.—Public Library. Pictures and photographs of the public buildings of the world. During March.

Copley Hall. Sixth loan exhibition of portraits of Fair Women.

Bridgeport.—Public Library. Oil paintings and pastels. Until 15 May.

Chicago.—Art Institute. Chicago Architectural Club. Until 15 April.

Charleston.—Art Building. South Carolina, Interstate and West Indian Exposition. Oil paintings, water-colors, pastels, miniatures, and sculpture Until 1 June.

Cincinnati.—Art Museum. Paintings by Mr. Charles H. Woodbury. During March.

Philadelphia.—Art Club. Eleventh annual of water colors and pastels. Until 30 March.

Syracuse.—Museum of Fine Arts. Winter exhibition.

St. Louis.—Museum of Fine Arts. Paintings by artists of Chicago and vicinity. During March.

Washington.—Congressional Library. Etchings by Messrs. James McNeil Whistler and Seymour Haden, and engravings and woodcuts by Albert Dorar.

Corcoran Gallery. Twelfth annual of the Society of Washington Artists. Until 10 April.

EXHIBITIONS TO COME

New York.—Fine Arts Building. Twenty-fourth annual of the Society of American Artists. 29 March to 4 May.

American Art Galleries. Annual exhibition of the American Water Color Society. 21 April to 3 May. Exhibits received 4 and 5 April.

National Arts Club. Exhibition of Work by the National Sculpture Society. 26 March to 10 April.

Brooklyn.—Dime Savings Bank Building. Third exhibition of the Brooklyn Chapter of the American Institute of Architecture. 6 to 19 April. Exhibits received not later than 28 March.

DESCRIPTIONS OF FASHIONS

(Continued from page iii)

line de soie inserted through the medallion design. The waist has single-piece back and slightly bloused fronts, showing a box-plaited vest front of ivory batiste, with yoke at top having black velvet ribbon laced through embroidered eyelets, in wreath design. Broad shoulder collar of box-plaited batiste edged with the medallion lace, tab ends at front caught with black velvet bow and cut steel buckle. Stock and wristband trimmed with rows of velvet, lace-bordered black velvet ribbon sash girdle. Hat of shaded silk and velvet poppies with jetted centres, leaf crown with velvet bow and large jet buckle.

SECOND FIGURE.—Navy blue silk and wool canvas over same color taffeta. The skirt is circular with inverted plait at back, and has a flared circular flounce with three bands of black satin figured with white polka dots, and coffee-colored Cluny designs inserted at intervals at heading. The waist has single-piece back, fronts tucked in groups at shoulders with inserted Cluny design between, showing below the collar of Cluny and batiste which is bordered with a shaped fold of the cotted satin. Revers on fronts of the satin, girdle to match.

(Continued on page 248)



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AS SEEN BY HIM

METROPOLITAN SOCIAL TRAITS

Perhaps life is more worth the living just now because we can change the scenes with such rapidity as to give to existence the required spice of variety. Sometimes I am discouraged, because there is not sufficient variety in the world; and then again I feel so satisfied and so smug—one can be that in one's feelings as well as in one's appearance—that I feel as if there was nothing more to be required, and the very energy of looking for anything further is tiresome and not worth while. Perhaps one's point of view changes materially with the shifting of scenery. A few days ago I was in a quiet place—so quiet that it startled you at times to hear a voice. At night, even as early in the year as this, there was the hum of insects, and the frogs were beginning to croak in the distant morasses. There was a weird music, too, when the wind whispered to the pines, and waves of the southern sound broke tumultuously on the long reach of white sandy shore.

Then another day in a busy city, once quaint, but now somewhat scarred and disfigured by trolley lines, the warm spirit alone of southern hospitality remaining. Perhaps there was a taste of winter in the late spring here. I encountered one of those chill, wet days, with driving rain and the first murmuring of a Texas norther, fresh, rough, turbulent—a veritable cowboy of a wind, with no regard for modern conventions. Then, again, a long journey through interminable pine lands, and so on to the North.

To-day I am in my old chambers in New York. Outside there is an absolute blizzard—the term which we have now so fondly adopted. The snow swirls against my windows and the shrill cry of the arctic blast drowns completely the clanging of motor gongs and the distant roar of electric trams and overhead railways. It is New York at one of its worst phases. Yet on such days I prefer town to the country.

Last year I took a house, but this winter I have contented myself with my old pied-à-terre, which I have never given up. It is true that it is in an old-fashioned quarter of the city, and although a few people still linger here, it is no longer à la mode, except perhaps for men. New York is becoming more independent, and people are not flocking as they were some years ago to strictly fashionable neighborhoods. Then, if one did not live within half a block of Fifth Avenue on either side, one was absolutely lost. Now the question of convenience has as much to do with it as anything else.

The migration has been northeastward. Sometimes I drive over to the west side and up and down miles of beautiful streets, crowded with charming houses and apartments which may really be called palatial, and then again out on the Riverside Drive. It is almost like another city. There is no reason why the very fashionable element should not encamp here, except the idea that it is west of the park, and that everything seems to make a detour in the west, while the east side of the town is straight up and down. There is a great deal of wisdom, however, in choosing certain uptown sites. The hills are high and the air seems pure, and the Park, which separates the city and is almost as central in verity as in name, tempers the atmosphere.

New York is changing rapidly. It still has its affectations and its hysteria, but they age rapidly becoming more and more amusing. They are not very harmful. There is a cry against existing nuisances, but in this I find the New Yorkers the same old patient people accepting abuses and putting up with all kinds of inconveniences with a resigned spirit. If you remember some years ago, Paris was torn up, while the new underground railroad was being built and then again have you forgotten the terrible condition of an entire section of that city during the last Exposition. It was almost impossible to get from one end of it to the other. There were cul de sacs everywhere and such stupid red tape regulations. London was in a fearful state a little over a year ago, so I suppose that we should not complain. If rapid transit is going to relieve the crowds and crowding of trains, we ought to stand a little inconvenience and not mind being blown up with dynamite a few times. In this case, surely the end justifies the means.

But New York has one drawback. It is the great city of the new world, and everyone wants to come here and no one is satisfied until he or she has had some taste of its delights. Its society is written up to such a ridiculous extent, that it takes upon itself a most absurd importance. Everybody poses more or less. Every one is on view and every one is self-satisfied. This is a drawback, for this reason. New York was never intended by nature for such a position. Geographically, it is too narrow, and as people will not accept Brooklyn, nor will they make any allowance for Jersey City, and the almost continued stretch of town which extends now almost to Philadelphia, New York must remain limited, and hence the fearful struggle. The more we place it in communication with the rest of the world the more people flock here.

There is one very amusing instance of this. My old friend Tommie Plumever, who called on me, as soon as I arrived and dined with me very quietly at one of my lesser clubs, has brought to my notice. Before Brooklyn was made in Manhattan, the people who lived there were content to have their own amusements. There were many theatres and all the stars made an annual tour to the city over the bridge. It is true that customs are different. The people who live in Brooklyn always go to the theatre an hour or so before the curtain rises. They are all in their seats when the first fiddle is being tuned in the orchestra for the overture and you half expect them to rise in a body when the musicians burst into melody, as they do when the anthem is intoned in their churches. But to day, all Brooklyn people seek their amusements in New York. When another bridge is completed they will swarm down upon the city. They may be contented to live beyond the Bronx or again over on the West side, where they have settled in large numbers already, but they must get to New York itself and they are not content with their own borough. How is all this going to end? It is a mystery to me. I am unable to solve it.

The New York people, now assured in the possession of a great superiority have allowed themselves to become not only arrogant but to assume a pose of indifference. I think I have already referred to this trait. Sometimes one would think it is apathy, but that is an error. When Prince Henry arrived and when he departed, they gave him a cool kind welcome, but they were not enthusiastic. The West bubbled over with hospitality and torch light processions and illuminations. Here we were content with the exception of the banqueted, to give him a gala performance at the opera, and at his entrance to arise, as we would abroad, and applaud very correctly but without the least ill-bred enthusiasm. It has been contended that, in a recent disastrous hotel fire, the same trait was apparent. Many of the guests professed an indifference to danger and not a few of them suffered in consequence. Although this may seem sometimes to have bad results, altogether it is beneficial. I will see the day no doubt, when the New Yorker will never be panic-stricken. Coolness is as great a virtue as courage. Sometimes it may be carried to an extreme and become foolhardy, but as a rule, it has beneficial results. It is quite a test of one's disposition at times to be utterly indifferent.

There is, however, one trait which is becoming more and more apparent in New York and which is spreading everywhere and one that is most evil and baleful. The rich are very rich, and it is considered absolutely legitimate to prey upon those who have the world's goods. They are evidently entitled to no consideration whatsoever. Meadows, for the first time in years, has come to me and confessed that he is utterly at a loss to know how to proceed with his stewardship. He is in a worse position than Diogenes, because if he were to take a lamp—and an electric one at that—day after day, an honest man would be treasure-trove. I am speaking not only of the lower classes but even of those above them. The wealthy owe everyone else a living. There seems to be no compunction to either cheat them or to filch from them in some way. He is really very much discouraged. He finds an utter lack of conscience and a subtle spirit of anarchy which is developing day by day. It is that of chafing under present conditions, of dissatisfaction.

There are cries concerning domestic service abroad. In this country it is a terrific evil. It is almost impossible. You have even to make concessions. I complained the other day to Meadows when I went to my place in the coun-

try that one of the under valets had a moustache. Meadows said that he tried to have this man concealed from me, that he was an excellent servant, had been some years with a very good club, but that now he flatly refused to shave his moustache. I dismissed him at once. But when Meadows has to make concessions—and you know that a person who has risen from the ranks is always a strict disciplinarian and a hard taskmaster—then the situation must indeed be alarming. If these men who are trying to rise from lowly positions would only take the trouble to educate themselves and to fit themselves for something better, there might be hope. But they will not. They are more ignorant even than in old days, and they read with avidity newspapers which pander to their dissatisfaction.

Not very long ago a woman quietly told me that she had no compunction whatever in accepting a handsome annuity from a family connection—a man whom she had constantly abused and whom she had said very openly that she inexpressibly loathed. And then she spoke of his gift to her and to her mother as a matter of course. They were going abroad for a year with the proceeds. And she concluded that she did not like him any better but that she and her mother intended to draw on him in Paris and to get all they could out of him, expressed, of course, somewhat differently—because they knew if they did not somebody else would. And yet these people were genteel—I like that old word sometimes—well born and refined otherwise. And their sentiment was applauded. One could expect this in servants, but hardly in people of education.

The snow is in heaping drifts in the little park beneath my window. The basin of the fountain is choked up and there are great icicles on the trees, the naked branches of which rattle dismally, like dead men's bones, when the wind comes howling around the corner. In a play or a novel one would stir up the fire, shiver a little, settle comfortably in one's chair, and express a wish for the comfort of the poor wayfarer without, with that inward satisfaction that you are quite comfortable at home. I think the veritable poor are quite well situated. Many are in the slums adjacent, around red hot stoves in the drinking-places, having a bite of free lunch, or in many shelters provided for them. Good people are looking after supplies of blankets and coats. My mail has brought me a thinly veiled request and hint to ask Mrs. de Touch and the Misses de Touch to a house party at my country seat, and another from some other charming friends which would involve my giving a dinner at Martin's.

And I look in the fire and shudder and resolve to have my yacht put in commission and sail for Cannes next week. To the doleful accompaniment of tempest and March winds, I cry aloud, "Heaven help, to-day, the poor millionaire!"

THE WELL-DRESSED MAN

FASHIONS IN GLOVES—ECONOMIZING ON WHITE—

EXPENSIVE SILK TIES—EMBROIDERED

INITIALS

GLOVES

There are no indications of change in the makes or color shades of gloves, and as what are called the "spring fashions" are now pretty well established it may be assumed that there is to be no fad in this item of haberdashery. Suède in tones of mauve and gray, so much in fashion at one time, are now rarely worn by smartly dressed men, and although unfinished deerskin in dark brown shades is good style for morning street wear, the heavy walking gloves of chevronette, dogskin or English cape in red and light tans with three spears of raised leather and self-stitching on the backs continues most in vogue. They are not intended to fit very tight, a few wrinkles more or less being of no consequence, so that it is well to buy them of a size that will permit of their being easily slipped on and off the hands. There should be one button of bone or gilt which actually buttons through a buttonhole, instead of fastening by means of a patent clasp. With the possible exception of heavy undressed reindeer skin, ordinary street gloves, of correct make and color may be bought at most of the good haberdashers for \$1.50 or \$2 a pair, and finer grades from \$2.50 to \$3. The more expensive qualities will, as a general rule wear better, but I have always found

that they soiled quite as easily and that their difference in appearance was not worth the difference in price. Certainly for the man who must give some thought to his pennies I should advise two pairs of \$2 gloves rather than one pair which cost \$4.

EVENING WEAR IN GLOVES

With the possible exception of full evening dress the tan walking glove is correct for street wear with all costumes and at all times. When the long-tailed evening coat is worn white kid gloves are, strictly speaking, most proper, but regardless of precise fashion many men prefer dark day gloves for the street or for public conveyances and in wearing them there is no great breach of the canons of good dress. They can be easily changed for white when arriving at the opera, theatre or dance to which one may be going, and there is certainly economy in the practice, for white kid soils easily and it will not stand many cleanings. One sometimes sees evening gloves with lavender stitching on the backs, but a stitching in self color is the better style.

FABRICS FOR TIES

The narrow four-in-hand or derby tie has ceased to be fashionable, but many of the smart shops are showing practically the same shape in greater breadths and in a vast variety of stripes, figure designs and colors. Among the most expensive materials are raw silks in beautiful peacock colorings, some of them most exquisite, but not particularly desirable for neckwear. Purple and black seems to be a combination much in evidence just now, but there is really no one shade or mixture of shades more fashionable than another, unless it be the numerous tones of brown and tan, and those are used more for shirt and waistcoat than for necktie materials. At one of the well-known haberdashers there has recently been exhibited some exceedingly pretty pieces of light tan madras, much the color of India pongee, with slender stripes of color running through them at spaces of about an inch; one with lines of a darker tan shade; another with lines of red; still another with pale blue, and another with black. They make extremely smart-looking soft-fronted or negligee shirts, having an individuality and style not possessed by the great run of colored stuffs. A pretty way of making it is to have the front folded into box plaits so that each side of the plait has an edge of the color line or so that the line of color runs directly through the middle of the plait. Narrow flat tucks folded so that the color line falls just at the edge of each is also a pretty way of making. There should be three pearl buttons in front and the cuffs should be about two and a quarter inches broad with square corners.

EMBROIDERED INITIALS

It is always a nice touch to have the initials embroidered on one's shirts, and in summer, when waistcoats are often not worn with lounging clothes and the coat is frequently removed, it is especially worth while. The initial letters separated are better than the monogram for marking, and on shirts the best place is on the left side, just below the edge of the bosom. The color should be the contrasting color of the shirt, as, for example, on a tan shirt with narrow red lines, such as one of the materials mentioned above, red letters; on tan with blue lines, blue letters, etc. White may, of course, be marked with white or any contrasting color. It is generally best to have all the initials of the same colored silk; but if the shirt has broad enough stripes it is pretty to have the letters of an alternately contrasting color to the stripe on which they are worked—for instance, a blue letter on a white stripe, a white letter on a blue stripe, and another blue letter on the succeeding white stripe.

FLANNEL SHIRTS FOR SPRING WEAR

For early spring wear soft-fronted shirts of fine French flannel in stripes of color are smart, and there are a variety of pretty designs in pink and blue. The bosom should be plain or with only one box plait down the middle, and the buttons should be of pearl. The collar, if attached, must be of white linen, and I should advise having the cuffs, which, of course, should be attached, also of white linen, madras or chevot. Cuffs of the same material are more usual, but as flannel cannot be starched, they

must necessarily be soft, and therefore do not give as good a finish at the wrists. Cheviots in plain white, solid colors or stripes, are also pretty and at the present time uncommon materials for negligée shirts. There was a time when cheviot was the fashionable stuff, but madras proved so much lighter, cooler and more comfortable for summer wear that heavier materials were driven out of use. Now, after many years' vogue, madras has become exceedingly common, and, except in most distinctive designs and coloring and of finest weave, it can hardly be called smart, so that other stuffs have more of that indescribable quality called "style."

FLANNEL WAISTCOATS

At one of the good haberdashers I noticed recently some handsome waistcoats of English flannel in stripes and plaids, suitable either for sporting togs or every-day morning dress in town or country. The cut was rather high at the neck and without collar, the bottom cut sharply away from the lowest button so as to form points, and the pockets made with pointed tabs over them and finished with a button. At the smart shops and smart custom tailors these waistcoats are expensive articles of dress, and indeed one must generally pay good prices for fine material and workmanship, but the cost may be somewhat lessened by buying material in piece and having it made up by some clever little tailor. At the wholesale places or even at the department stores one may find exceedingly smart-looking stuffs, and with a good model or design the work is not difficult. Figured and striped linens of pretty design and coloring may also be bought at the department stores, and these make smart-looking waistcoats for spring and summer wear. The single-breasted coat is now most fashionable except perhaps for use with frock coat.

BROWN TIES

One of our first-class haberdashers has been showing some dark brown silk ties of the once-over ascot and imperial shapes, in plain shades as well as with self-marking and designs in dark colors, which would harmonize extremely well with the tan shirts and give a good color effect with some of the brown tweeds and homespuns for lounging suits. One may find hose in pretty shades of tan and brown with simple clocks of figure design, and thus, with dark-stained tan shoes, an entire color scheme may be carried out.

SHIRTINGS

The majority of shirt materials are much the same as usual, and it is only here and there one sees something which has a distinctive air. I have a hundred or more samples of striped madras before me as I write, all good enough looking in their way, some of them decidedly pretty, and yet there are few among them which have marked style. There is a white with slender red lines an inch apart, and between them groups of three hair-lines in white, which would make up well; the same pattern in black and white; a large number of light and dark blues and some combinations of black and pink, intrinsically pretty but alike—all too much alike—and without sufficient character. In figure or spot designs there are small dots, solid and outlined squares, diamonds, circles and crescents; little designs in crossed lines, and any number of others more intricate as well as more elaborate and original figures.

Some of the shops have been displaying shirts of plain color, such as light blue or pink, with the bosom alone striped or figured, but the style is not a good one, especially for summer, when the shirt is more seen than at other seasons. One of the high-priced shops has also shown shirts of color with white collars and cuffs attached, a return to a fashion of long ago, when colored stuffs first began to be used as materials. At the same place I saw some very fine pieces of pale delicate color with slender vine like tracings of white, some hair lines of color, placed the smallest fraction of an inch apart on white, and a distinctive looking material of a light tan shade with hair lines of purple at spaces of about three-quarters of an inch. One can hardly form an idea of the appearance of these stuffs from a description, nor would a black and white illustration prove of much more value. It is the weave and deli-

cate tones of coloring which make materials pretty, not alone the figure or design.

SHIRT MODELS

In the make of shirts there is little, if any, change. Cuffs should be attached and of the link variety with square or very sharply rounded corners. Plaited fronts will again be worn but not more correctly or more smartly than plain bosoms, indeed the latter are better for all forms of sport. The cost depends, of course, upon the material and make. One may pay from \$4 to \$6, for a shirt made to measure and yet often pick up a pretty and smart-looking garment for \$1.50 or \$2 ready made. It is as a rule not the work that costs, but fine materials of exclusive design and coloring. How.

JAPANESE DECORATIVE FURNISHINGS

Some beautiful lamp shades, recently imported from Japan, have the desirable quality of harmonizing with almost any surrounding or style of lamp—a statement that can truthfully be made in regard to few decorative articles. These shades are all framed in light bamboo, with panels of hand-painted Japanese rice paper set in. The paper is durable, but if an accident does occur, another panel may be ordered.

The lamp shade, shown in upper left corner, has a chrysanthemum design and sells for \$8. The lamp itself is of Awaji ware, green with a fleur de lis design, and is priced at \$6. The little teak-wood tray, on which it stands, is \$2.50; this adds very much to the effect of the lamp. It is also useful, too, for vases or handsome urns.

Below this lamp is shown one of those floral ornaments, of which the Japanese are so fond and which are invariably placed against a screen or curtain and distant from any other ornament that would invariably detract from the effect. The perfect coloring and naturalness of these flowers is wonderful. This spray of dainty pink cherry bloom is placed in a broom wicker basket, which in turn is fitted with a copper vase, suitable for water for natural flowers. The cherry bloom may be had for \$1.45, while the basket with copper lining sells for \$3.50.

The large centre piece is really a superb specimen of art. The cherry blossoms seem fairly to exhale perfume, so graceful and natural are they. The flowers alone are worth \$20, while the basket of antique bamboo finish sells for \$25. The latter is brown and beautiful in pattern and weave with its tall, graceful loop of a handle, forming a beautiful bit of composition against a screen or curtain. The wicker in appearance is not unlike old bronze.

Beyond this in the illustration is a little pitcher of Gorosuki-ware, in green and cream shades, selling for \$1.50. The graceful drooping wistaria bloom, with its twisted stem of brown and shiny green leaves, is as nearly perfect as art can make it. The price of this is \$2.00. To return to the porcelains, in the lower left are seen two most original pieces of Gorosuki-ware. The chocolate pot is decorated in bands of red, purple, and yellow, but in tones which harmonize well. Price, \$2.00. The milk or cream jug, which is quite appropriate for sauces, is of the same ware in cream with a scarlet lobster, excellently drawn.

Next this group is a lemonade set of Awaji-ware in a rich emerald green, with fleur de lis in green and blue. The pitcher and six cups with their decorative handles, sell for \$8.00; while the tray of lacquer, designed in rings of red and brown, sells for \$1.00.

In the right corner is a curious tea-pot of Gorosuki, striped vertically in blue, red, brown and yellow, \$1.00.

The pitcher is of Oribe in a cream ground with olive top and blue fleur de lis. Price, \$2.00.

A dainty bowl and saucer of exquisite yellow, plain, or of emerald green, neither of which are illustrated, may be had for seventy-five cents; while equally pretty vegetable dishes, square, with a cover and a single fleur de lis in blue, sell for \$1.50.

The lamp in the right corner is of the beautiful new scarlet ware, Awaji. The shade is red, and sells for \$6; the lamp for \$2. It is quite small, with a Victor burner. A decoration of fleur-de-lis in yellow is not displeasing.

At the top of the page is a tea-set of Awaji in scarlet, with yellow decoration and yellow linings. The price is \$4.

The scarlet ware is the very latest thing and extremely decorative. It is rather more delicate in texture than much of the more reasonable grade of Japanese porcelains.

The tray is one of the new carved and lacquered ones, the design being peonies and their leaves. Price, \$12. A smaller tray in a curious design of two hares, is \$5, and is a delightful Welsh rarebit tray.

Another tray with a Japanese puppy is finely carved, and a quaint little edition at \$3.50 for the den or studio.

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(Continued from page 244)

Vest front and undersleeves of Cluny and batiste all over trimmed with satin folds. Fold borders the opening to elbow on sleeve. Tie with lace design inserted in ends. Navy blue rough Japanese straw hat trimmed with sage green satin ribbon and deep red roses with sage green foliage.

THIRD FIGURE.—Figured ivory white silk grenadine over ivory white taffeta. The foundation is circular with a graduated circular flounce edged with a bias ruffle. The grenadine drop-skirt is circular, with a graduated circular flounce edged with a ruche of doubled white chiffon. Heading this flounce is a graduated band of changeable tea-rose louisine flecked with a self-tone pin dot, cross-strapped, with tiny cut steel buttons on straps at band edges. The waist is trimmed with a band to correspond. The straps graduated in depth to a point below the band, both front and back, where it opens. Fullness at waist line bloused slightly over the louisine sash girdle, which is finished across ends with straps and buttons. Sleeves have shaped, strapped band near top; are full elbow, drawn into a strapped band similar to stock. Turn-over collar of duchesse lace. White straw hat faced with black velvet, trimmed with white ostrich plume, black velvet bow and cluster of tea roses.

FOURTH FIGURE.—Silver gray etamine, over same color taffeta. The skirt is circular, with a shaped graduated circular flounce, laid in small box plait at top stitched on edges. Outlining the head of flounce is a stitched band of self-tone satin taffeta. Graduated straps of the taffeta give a yoke effect at waist line. Inverted plait at back. The waist has box plait stitched on edges in yoke effect on fronts, which are bordered with a stitched taffeta fold. Vestee of the satin taffeta, with rows of stitching fastened with stitched strap bow and cut steel buckle. Folds finish sleeve, following outline of slashes, and trim stock. Soft vest front and undersleeves of ivory white satin foulard dotted with cerise, girdle to match, with cut steel buckle at back. Lace insertions at top of vest front; lace wristbands with shaped flare frill over hand. Black and white straw walking hat trimmed with black velvet ribbon and cerise and white flowers.

PAGE 236

Bluet, black and white striped novelty silk over bluet taffeta. The foundation is circular, finished with a side-plaited ruffle, and on it is placed the narrow graduated front panel, of bands of bluet satin taffeta attached by black chenille cross-stitching. The skirt is circular, with a graduated circular flounce, opened at front to show taffeta panel with three cross straps from right side. A narrow band of black panne satin borders fronts and flounce, and one heads flounce, which at top extends in tabs matching straps, trimmed with small black satin buttons which also trim other parts of gown. A fine black and white cord outlines inner edge of satin bands. Blousing waist with single-piece back, fronts open over vest of attached bluet bands. Bell-shaped three-quarter sleeves, with straps across slashed outer seam. Mousquetaire undersleeves of the bluet taffeta, cross-stitching attached cuff point. Upper vestee yoke and stock of coarse cream filet net, hand embroidered in bluet, silver and black, with a touch of burnt orange. Band and buttons border waist and shoulder cape. Neck ruche of white dotted net edged with black velvet baby ribbon. Scarf ends trimmed with velvet-edged ruffle and ruche. Black velvet bows tied at half length. Picture hat of black rough straw with draped net crown corded with straw braid, white chiffon folds face brim. Appliqued lace scarf over brim, hydrangeas under left brim.

PAGE 237

LEFT FIGURE.—Pale wood color satin foulard dotted with white, over same color taffeta. The skirt is eight-gored, with a graduated circular flounce. Graduated straps of a deeper tone satin taffeta trim gore seams, extending on the flounce, which is piped at heading. Below the straps, inserted medallions of fine embroidered cream batiste trim to top of a two-inch hem, alternating with short straps of taffeta. Full habit back. The waist has plait over shoulder, giving a broad effect at front, opening at back. Straps and insertions alternate front and back, and at front there are also three straps from waist line up. Strap belt fastened at back with

cut-steel buckle. Sleeves mousquetaire to elbow, lower part trimmed with straps. Embroidered wrist frill and turnover. Hat of rough beige straw, trimmed with black satin fan-plait rosettes and twisted ends over brim. Steel cabuchons and white rosette also at left side.

Smart model for little girl. Plaid and white linen combined, over blouse of white nainsook. The white linen is stitched, and where the gown opens there are six white lace buttons. Short coat of white cloth with capes and bell sleeves. Large straw hat, trimmed with large white flowers. Embroidered socks. Black slippers with black silk bows. Plaid ribbon matching the gown is used to tie the hair.

RIGHT FIGURE.—Mignonette green canvas over same color taffeta. The skirt is circular, seamed at full habit back and at left front, finishing in points on the graduated circular flounces. A two-inch band of a deeper green panne velvet, with a narrow edging fold of mignonette green satin borders the seam at left of front where the skirt opens. A shaped band to match, trimmed with smoke pearl buttons, shading green, heads flounce, and narrow bands border hem. The blouse Eton coat fastens on left side with smoke pearl buttons, and is edged with satin fold; the velvet band beyond, which is similarly edged, is on left under front. Shaped velvet girdle edged with satin fold with attached postillion tails, trimmed with small buttons. Sleeves slashed to elbow, bordered with piped bands button in corner, with under puff of chiffon in shade of gown, over white taffeta veiled with white chiffon. Velvet cuffs and military collar. Hat of white Japanese straw braid corded with black straw, trimmed with black ostrich tips, and black velvet band with bow and cluster of cherries at right towards back.

MIDDLE PAGE

BEGINNING AT THE LEFT.—Silver-gray mohair brillantane over same color taffeta.

The skirt is circular, extending to top of lower flounce, which, like the upper flounce, is circular and graduated. Stitched bands of self-tone taffeta head and border flounces, and straps to match trim skirt across full habit back, finished in pointed ends at sides near front. The waist has a collarless, belted Eton effect, bordered with stitched bands, and shows a vest front tucked in groups of white silk batiste. Tucked batiste puff at outer part of the slashed sleeve, which is bordered with stitched taffeta band and finished with turned-back stitched taffeta cuff. Narrow straps of black velvet ribbon cross sleeve puff and vest front, finished with tiny loop and end and oval steel buckle. Collar strapped to match, with bow and ends at front. Strap belt of stitched taffeta. Hat of gray Kobé straw braid, black velvet strapped through brim, paniers with foliage massed on crown, with velvet bow at right.

SECOND FIGURE.—Soft sage green satin-finished foulard, figured with white and black, over pale sage taffeta. The skirt is circular, with three tucks at heading of the two attached circular flounces which are bordered with tucks. The waist is a short boléro, with three-quarter sleeves, tucked in group of three to correspond with lower edge of boléro, which is finished with a band of sage green liberty satin, laced on fronts with liberty satin ribbon to match, through hand-embroidered silver, white and black eyelets, silver tassels finish ribbon ends. Under blouse, with bishop's sleeves, of cream batiste, in small tucks; stock and wristbands of Oriental lace. Sleeve borders and belt of liberty satin. Beige straw hat with sage velvet bows. Primroses under left and back brim.

THIRD FIGURE.—Long cloak of beige and white brocade lined throughout with pale blue louisine, seamed at sides and centre back. Wide sleeves slashed almost to elbow, showing accordion-plaited beige chiffon, each ruffle edged with a double ruche. Rosette of black velvet baby ribbon in point. Cape and flare collar cut in one, seamed at back and shoulders. Collar faced with plaited ruche-edged chiffon, which continues as borders of front, with small rosettes of the velvet baby ribbon at fastenings, ending in scarf ends with rows of velvet baby ribbon finished in long loops below rosettes. Two accordion-plaitings border cape, edged with double ruchings. Point Arabe lace hat with sweet peas and black velvet ribbon.

FOURTH FIGURE.—Bluet, silk and wool poplin barège, figured with a self-tone pin-dot, over the same color taffeta. The skirt is circular, tucked in groups to the top of upper flounce.

A group of tucks borders both flounces. The upper one is tucked at top, and headed by a band of ivory-white moiré louisine, piped with black satin and hand-embroidered with black French knots and stars, the latter having a dot of orange in centres. The waist fastens at back, and is in crosswise groups of tucks. Yoke and sleeve trimming of Irish lace, outlined with embroidered louisine bands. Cuff to match. Black panne velvet string tie, laced through lower part of stock, the long ends finished with gold slide and black tassel. Belt to match. A narrow strap through top of stock ends at back with tiny bow and buckle. Large hat of dull black fancy straw braid, trimmed with black tulle, and gilt buckles.

FIFTH FIGURE.—Black canvas etamine over black taffeta. The skirt is circular, with a graduated circular flounce, headed by a stitched band of black peau de soie. Full habit back. The coat is a collarless Eton, with three-quarter bell sleeves; single-piece, tight-fitting back. A scalloped stitched fold borders; also finishes sleeves. Vest front and standing collar of white peau de soie, hand-embroidered in small black designs and French knots, edged with black peau de soie. Under-bodice of white silk batiste in fine all-over tucks. Black straw walking hat, with white and black wings and black silk armure knot and ends.

SIXTH FIGURE.—Beige mohair brillantane over same color taffeta. The skirt is three-pieced, with two attached graduated circular flounces around sides and back. Stitched straps of self-tone taffeta outline front gore seams and those heading flounces; also bordering hem. Full habit back. Three-quarter loose-fitting coat, seamed at sides and back, with rever collar and deep cuffs of white moiré strapped with the stitched taffeta bands. Tops of sleeves and fronts trimmed with groups of bands of graduated lengths. A band of the same width borders. Self-toned louisine lines the coat throughout.

PAGE 241

LEFT FIGURE.—Navy blue taffeta, over green taffeta. The foundation is three-pieced, finished with a ruche-edged plaiting. The blue taffeta drop-skirt is six-gored with a shaped circular flounce below two attached shaped bands, the one at top extending in straps to waist line, over which the panel gores are stitched. The two-sided panel gores on either side are each composed of three graduated bands, the front and back panels are single-pieced. The yoke is of overlapping strapped bands, stitched on edges. Full habit back. The waist has a yoke extending on tops of sleeves, with a second yoke at front in points, opening over a vest of navy blue, white and apple green satin foulard. Stitched straps border fronts and trim beyond, and at back in a line to correspond below yoke. Bishop's sleeves box-plaited to elbow, foulard undersleeve. Black velvet buttons and girdle.

MIDDLE FIGURE.—Sage green satin foulard figured with black and white, over pale sage taffeta. The foundation is circular, finished with a plaiting. The foulard drop-skirt is seven-gored with a flaring circular flounce with three one-inch tucks at hem. Inverted plait at back. The waist has a fancy boléro extending in points on fronts and at centre back to waist line; bordered with an openwork cream batiste insertion. Under bodice of plain cream batiste in tucks, bloused at front. Shoulder collar and stock of the embroidered batiste, with border of tucked black chiffon. Black velvet baby ribbon straps at front of stock. Black jet buttons set with rhinestones trim at neck. Black velvet girdle, with tucked chiffon scarf end at left of front. Embroidered batiste wristbands edged with chiffon and velvet ribbon.

RIGHT FIGURE.—Cadet blue, light-weight French broadcloth over same color taffeta, combined with a silk file and guipure lace dyed to match. The foundation is three-pieced, finished with a plaiting. The cloth drop-skirt is circular with a circular flounce on which are five bias folds, headed by an insertion of the lace, over which the straps trimming the skirt extend, finishing in points. The waist opens at back and has a lace yoke extending over top of sleeve with two folds bordering; the lower one in tabs on lower edge, over the wide band of lace, which gives a boléro effect over accordion-plaited self-tone chiffon. Straps from the waist line up, finish on this in points. Box-plaited bishop's sleeves with lower part strapped to a wrist-band of the lace. Velvet girdle.

COCKTAILS



No fashionable dinner of both men and women is given to-day without cocktails served either in the drawing-room before the guests go into the dining-room, or as the first thing served to them at the table after being seated. As a rule, cocktails are served in the drawing-room.

The really smart dinner begins with cocktails followed at once by champagne, without either sherry or white wine intervening.

Drinking many different wines at a dinner is ruinous to health. Cocktails and champagne are not.

Cocktails have to be mixed, and very few butlers know how, and still fewer hosts can tell them. The Club Cocktails are already made. They are sold in variety including Manhattan, Martini and Vermouth. With a case of Club Cocktails at hand one is prepared at a moment's notice to serve a delicious cocktail at any time and for any occasion.

The Club Cocktails are standard. They are not a recent introduction or an experiment. They have been on the market for years, and every grocer or general wine merchant of importance knows them, keeps them regularly in stock, and sells great quantities of them.

All Grocers and Druggists keep them. G. F. Heublein & Bro., 29 Broadway, N. Y. Hartford, Conn. London.

IT is an open secret that there are no more middle-aged women.

Women at the beginning of the new century are either young or old. The middle-aged woman has disappeared from society. This is not a joke, but the truth, and the reason is easily explained.

Every care is given to the preservation of a youthful appearance, and thanks to the Sachets de Toilette of Dr. Dys, it is within the reach of all. Nothing is simpler than the treatment which the woman who "cares" undergoes at present.

In a few words, it suffices to squeeze a Sachet de Toilette into a basin of tepid water, add a tablespoonful of Sève Dermale, and bathe the face for a few minutes morning and evening, to look at forty as one does at twenty. Directly the skin is dry rub in a little Dysaline Cream, wipe it off entirely, and dust the face with the face powder La Printanière.

By the constant use of these delightful little Sachets the lines of fatigue about the eyes and month are either prevented or obliterated, and women laugh at the flight of Time, who is thus outwitted, and leaves no trace of months and years upon the faces of the women of to-day.

In case you are timid and fear the consequences of the use of these Sachets, I can positively assure you that they contain nothing but the crushed seeds and pulverized leaves of special vegetables, quite harmless and beneficial to the skin, and that there is no well-appointed dressing room that does not contain a set of Dr. Dys' specifics for his esthetic treatment.

At some future time I will tell you more about all Dr. Dys' remarkable preparations, but for the present be satisfied and write to Darsy, his sole preparer, whose only American agency is at 21 West 30th Street, Suite V, New York, for a box of Sachets de Fraicheur, a pint of Sève Dermale and a jar of La Dysaline Cream. You will find that as "Love laughs at locksmiths" so "Dys laughs at time."



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Vienna Ladies' Tailor

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THE WAIST HOUSE
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NEW YORK CITY

VOGUE'S WEEKLY PATTERN

NUMBER 160

20 MARCH, 1902

Vogue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—36 bust. The Vogue Weekly Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

The current pattern is for a seven-gored skirt with a graceful flare at the foot edge. It is very becoming to short figures, and also makes up effectively in any of the fine textures that are being used and are not too flimsy to permit of a plain finish.

It is made to fit smoothly over the hips, and the back is finished with inverted plaits that meet edge to edge over the plaquet made in the middle seam and hooking closely. This skirt is very satisfactory in washing materials if the stitching is not done with the tension tight, which makes it apt to shrink more than the material. The lower edge may be stitched in several rows or not, as preferred, and the facing must be made to fit, so it is better if cut by each separate piece of the skirt and seamed in corresponding places. The necessary quantity of forty-four inch material is four and a half yards exactly, or eight yards of twenty-two inch goods.

The pattern consists of half the front width, one first and second side gores respectively, and one back gore. To cut it out of the double width material, place the middle front edge of the front width to the fold and one pair of gores may be cut from the remainder of the width; then open the cloth out to its full width, and fold the whole of it end to end, and place the foot edge of the back gore to the cut ends of the cloth, which will permit the other pair of gores to be cut from the opposite side of the width.

Be careful to notch each edge according to the pattern and diagram as each is cut, so that there is no chance for them to become misplaced.

In cutting from single width material, first cut the front from the single width folded down the middle, then use it, full width and two thicknesses of the material, taking care to face it; cut the two pairs of gores by placing them up and down, and the back ones will require to be joined at the selvages to make the necessary width. When all the pieces are cut, tack up the seams, with the exception of the middle back one, and stitch them; press all the turnings towards the front and stitch through them from the right side to obtain the effect of one, being laid over the other; finally stitch up the back one, and either press that open and stitch down both sides of the seam from the right side or press the turnings to the right, and make it look when stitched, as if placed right over left; this is the easier way for manipulating the plaquet without much difficulty, as it is only necessary to place a strip of linen or tape under the upper edge, and continue the stitching up to the waist opening and another strip under the same line on the opposite side, which has a fly wrap added to it, and the eyes or sockets for spring catches are sewn on and have the support of the tape, while the hooks or clasp knobs are secured under the upper edge.

If the several rows of stitching are run on the foot edge, either tack a piece of fine crinoline under, fitting it carefully to the shape to support and show off the stitching better, or put the facing in and stitch through it. In a woolen or silk texture this latter method is not quite as neat as the first one, but it is better for washing fabrics. Finish off the beel with either a narrow band or binding, and be sure either is carried to the edge of the fly wrap and make it fasten there as well as at the middle.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

An economic suggestion for summer preparations has been successfully carried out lately. Last summer's faded parasol, both frame and handle being in perfect condition, has had its cover ripped off, and one of the triangular sections ripped apart for a guide towards making a new cover. The material selected was a beige linen. After the sections had been stitched together, a repairer of umbrel-

las fitted the cover to the frame for a trifle. So far, all was satisfactory. The trimming consisted of the same linen turned into a ruffle for the edge, trimmed with white Valenciennes, while the heading was of the same narrow lace, run together and box-plaited into a ruching. The top stick trimmed to match. A white silk wire hat frame was the next purchase, in order to make a linen hat to match. The crown was entirely covered with lace, and the brim covered with ruffles of linen edged with lace and ruchings of lace besides. Brim facing consisted of linen and lace. A smart wide many-looped bow of soft louisine ribbon was placed on the left. If preferred, a wheel bow over the crown to match the color of your ribbon ties and belts is quite charming also.

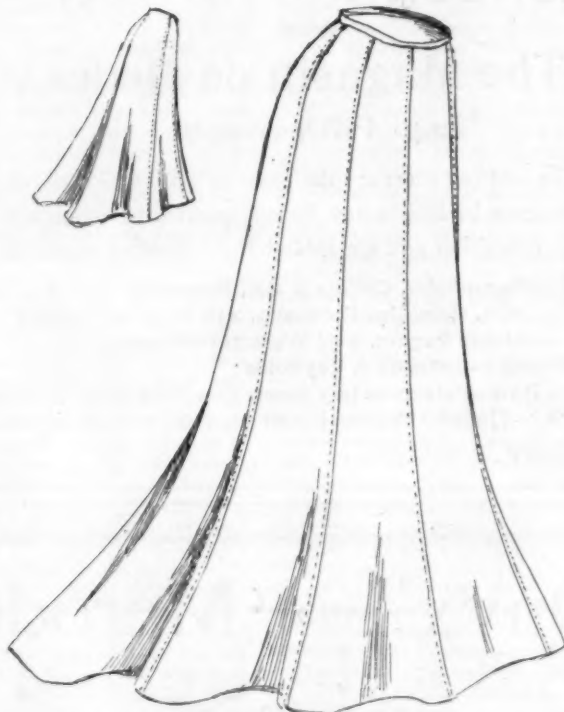
Pretty and extremely modish, and without

eral inches more of material across the top line five or six inches at least, to be turned in. When the fichu is draped upon the shoulders, this turned in portion becomes lost in the folds and falls into drapery. This is much less stiff than a regular trimming finish and far more becoming to the shoulder line. Observe the same plan with the nets and mousseline. They will need, however, that more additional material be left to turn in than in the case of the mull fichu, because those fabrics are more transparent and have less body.

An effective way of trimming a spring hat is to select first one of the white fibre variety, with a partially upturned brim, or if not that, any of the shapes proving most becoming to the purchaser. The next thing is to buy several dozen black velvet dots of a fairly good size, two yards of a louisine hat ribbon in a light blue, rose-pink, or maize color,

wide band of this ribbon lies around the crown, while on the left side it forms flat loops, through which two large black quills are passed and fastened.

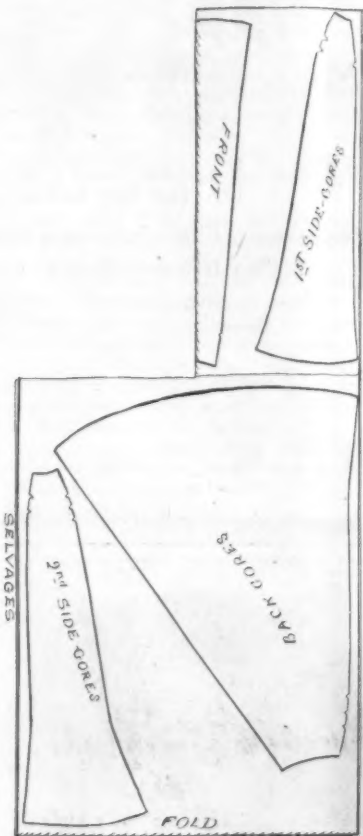
Make a novelty wash collar in the following way: Select a fancy all-white Madras cloth for the collar, which is circular in shape, lies flat on the shoulders and measures from four to six inches in depth, as one may prefer. This is faced and treated to a continuous number of rows of stitching a full inch in depth. Put a small white band around the neck, so that the collar shall turn over nicely. In front, add on each side a bias scarf of silk gingham, plain or dotted, and in any of the bright single colors—pink, blue, strawberry-red, etc. Stitch a narrow hem all around. Cut the scarf so that it is wider on the end than at the top by at least three inches. These ends are to be long enough



VOGUE'S WEEKLY PATTERN—NO. 160, SEVEN GORED SKIRT

For description, see this page. Cut paper pattern No. 160 sent on receipt of coupon with remittance of fifty cents.

The next pattern will be No. 161. Short Walking Skirt



which in the summer you will be at great loss, are white fichus to wear with your afternoon frocks. Make them yourself for fully half the cost, either of sheer white mull, point d'esprit or fine wash-net. Buy first a good pattern, which shall cross at the ends and tuck into the belt. When you do not wish the ends to enter the belt, cut them shorter so as to end at the bust line, either to be tucked inside the bodice, which should be half low or to be hidden under a corsage bow of lace or ribbon. Finish the fichu by hand rather than by machine work. Hem the edge without stretching it out of shape. It will require a ruffle of all-lace or mull, inset with an entredeux and a lace bordering or a flounce of extremely sheer swiss embroidery. A narrow entredeux, about an inch wide, is needed for a heading to the flounce. This heading, when the flounce is attached to it, is either neatly whipped on to the bottom edge of the fichu, or it is sewed on flat, the under side of the bottom turned in so as not to leave a raw edge of mull. One of the very fine finishes is then stitched on the right side. As the fichu tapers towards the end, so must the flounce be trimmed off in proportion. The top finish is frequently nothing more than a surplus of the material, that is, if the pattern does not supply it. In cutting, allow for sev-

whichever may prove best suited to the buyer's complexion. Then comes a crown lining. The velvet dots are to be pasted in equal spaces all over the outside of the hat, as well as over the brim on the under side. Then sew in the crown lining, first having run through its small hem a narrow white ribbon, which is afterwards drawn up easily. Twist the soft ribbon round the crown gracefully, and with the rest build up a large chou of many loops, softly crushed together, and fasten it firmly on the left side so that it shows well when the hat is on the head. Considering the slight expense of hat and trimmings, and the little trouble to turn them out, smarter results upon a young head cannot be imagined. By making the chou of two shades of pink, for instance, a delightful effect is obtained, and so also for blues, and yellows. White velvet dots on a black straw hat, with white ribbon chou finish are also exceedingly pretty.

For an all-black hat buy large black jet beads and sew them on in even spaces over the entire hat surface. Have for a chou either glossy black soft taffeta ribbon, black Maline or a fancy black net. A black and white trimming for a black straw consists of a striped ribbon of soft taffeta, which is made to lie in folds as a brim-facing. On the outside only a two-inch-

to tie into a bow or a sailor knot, as one may choose; they look well both ways. They are not only worn by girls with short dresses, but are quite as becoming to those who have adopted long skirts. Made of white duck or pique they would look very pretty by having a scalloped edge with small design, embroidered in white by hand—a simple thing to do.

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Enclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No.

These patterns are made in medium size only.

Name

Address

This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.

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RYLEY**

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Recent prices at wholesale in London, as per October, 1901, Market List.

| | SHILLINGS |
|-------------------------------|-----------|
| POMMERY BRUT, '93 | 125 |
| G. H. Mumm, '93 - - - | 91 |
| Perrier-Jouet, Ext. Qual. '93 | 87-92 |
| Moet & Chandon, '93 - - | 83-90 |
| Pol Roger Extra Dry, '93 - | 83-87 |
| Ruinart, Extra Dry, '93 - - | 70-75 |

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JUST OUT
APRIL NUMBER
OF
THE
SMART SET
A MAGAZINE OF CLEVERNESS

New York Herald:

"The April Smart Set leads off with a brilliant novelette by Marvin Dana, entitled 'The Ambition of the Baron.' Much attention will undoubtedly be attracted by Prince Albert of Monaco's article on 'The Science of the Sea,' wherein the proprietor of the gaming tables at Monte Carlo proves himself an adept in oceanography. Mr. Edgar Saltus contributes an essay on 'Truffles and Tokay,' which bubbles over with wit and sarcasm. There are short stories by Mary L. Pendered, the Baroness von Hutten, Gertrude F. Lynch and others, and a number of verses of unusual merit contributed by Richard Le Gallienne, Bliss Carman, Madison Cawein, Clinton Scollard, Edith M. Thomas, Frank Dempster Sherman, Theodosia Garrison, Albert Bigelow Paine, Clarence Urmey, Carolyn Wells, Samuel Minturn Peck, Clinton Dangerfield and others. Altogether, a readable and entertaining number."

New York Journal:

"There are fifty items in the table of contents for the April number of The Smart Set, and an examination of these in detail shows that they cover almost the whole field of literary excellence. The novelette that leads the magazine—'The Ambition of the Baron,' by Marvin Dana—is a story combining many and varied virtues. It is, primarily, a romantic love story, wherein a series of surprising events develops a happy issue. In it are adventure, clever dialogue, striking characterization and subtle satire. The story is one of absorbing interest, and is written with notable literary elegance. It is safe to say that no other single issue of any magazine has contained so many poems of real literary worth as are to be found in the April number of The Smart Set."

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The French printed designs are all floral motifs and very beautiful—showing blue, pink, green, black and white grounds.

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WHAT THEY READ

[NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

ON THE BOOK COUNTER

HER ROYAL HIGHNESS WOMAN AND HIS MAJESTY CUPID. By MAX O'RELL. THE ABBEY PRESS.

These opinions are written in popular journalistic style, the chapter headings and sub-titles all suggesting the headlines of the sensational daily press. There is no pretense to a philosophic treatment of family relations and social questions, the writer contenting himself with flippant comment, platitudes and catch-phrasing. The point of view of O'Rell as far as woman is concerned is that of the grandfathers of the present generation, so that his opinions are distinctly lacking in freshness and originality. His ideal woman is hardly to be found in this enlightened day outside of an Oriental harem, for even the least progressive of Occidental women have been influenced in some degree by the free life of the nineteenth century, the inventions of which did so much to break down provincialism. How much of an old fogy Max O'Rell is may be inferred from his limning of the types of women he hates. Among these is the "blue stocking sisterhood," of whom he writes, they are mostly of the "unclaimed blessing sisterhood and very few of them set up for professional beauties. The blue stocking fascinates me as much as the bearded lady of a Chicago museum." The other types of women of whom this facile journalist disapproves are, in his own words: "I hate the woman who appears in public. I hate the woman who lectures in public or in private. I hate the woman who rises to make an after dinner speech. I hate the woman who discourses about politics and would like to sit in Parliament so as to transform it into a Chatterment. I hate the scientific woman who lectures on evolution or who writes on natural philosophy. I hate the lady physician, the lady lawyer, the lady member of the School Board, the lady preacher, the lady president, the lady secretary, the lady reciter, or the lady who conducts an orchestra. I hate the prominent woman. And although I don't see her I hate the woman who writes a book and feel almost ready to exclaim with Alphonso Karr: 'One book more and one woman less.'"

O'Rell has a keen eye for feminine frippery and the amount of space he devotes to women's costumes suggests that he may have missed his vocation. Perhaps, had he given his mind to it he might have rivalled Worth. Observation in many lands has led him to the conclusion that, of all the women in Europe and America, the German are the worst dressed, the French the best, the Americans the smartest. The German women are covered, the English clothed, the Americans arrayed, and the French dressed. There is an intelligent and appreciative chapter on the French wife which contains suggestions that are worth thought. The book as a whole, however, shows the writer to be merely a superficial observer of social life, one whose opinions are prejudices.

THE GIANT'S GATE: A STORY OF GREAT ADVENTURE. By MAX PEMBERTON. ILLUSTRATED BY H. PIFFORD FREDERICK A. STOKES.

The experienced author of this romance of very modern times, has selected the Paris of Dreyfus days as the background for the doings of his characters, the chief of whom is Jules Davignon, of royalist tendencies, a general in the French army. It being only yesterday that the tragedy of the exiled Hebrew officer was setting France by the ears, the more important incidents of the story are already more or less familiar to readers of the daily press, and it speaks well for the author's art that he has been able to invest these twice-told tales with a freshness that makes them interesting reading. Besides, of course, there is a plenty of pure invention which turns out such exciting experiences as touring under the Seize in a marine boat, for the purpose of testing the invention with a view

to England's possible invasion in a sub-marine way. International romantic entanglements considerably complicate matters, and between France divided in sentiment about Dreyfus, but united in regard to hatred of England—realistic pictures of many phases of Parisian life, a dominant General, a beautiful woman, another of the sex who dabbles in politics, and a Royalist intrigue which involved the hero, there is always activity and interest, the whole making a more than readable novel.

IF I WERE KING: A ROMANTIC NOVEL.

By JUSTIN HUNTLEY MCCARTHY. R. H. RUSSELL.

A brilliant bit of writing this, setting forth a spirited story, the hero of which is that vagabond poet, François Villon, the scanty annals of whose real life supply the most important incidents of this delightful romance. The atmosphere of those perilous times when lives hung on the words of kings has been so cunningly reproduced, that the reader experiences a feeling of dissipation when he takes even his passive part in the tavern scenes. The author's sympathetic appreciation of Villon is, however, the greatest charm of the book. The engaging qualities of this vagabond artist to his finger tips are given an adequate setting, and the manner of his walk and talk are most happily hit off. Those many thousand theatre-goers who have enjoyed the play *If I Were King*, however much they have delighted in it, cannot in the circumstances appreciate to the full the author's keen perception of the outward life and the thought of the days when Louis XI was King, and the artistic sense of proportion which makes his composition so well balanced. The story needs to be read to have all its excellencies discovered. A gay tale, told with exceeding grace. *If I Were King* puts to shame all but a very few of the historical romances of the day.

THE MAN WITH THE RAKE. By MARION BEVERIDGE LEE. THE ABBEY PRESS.

A hopeless villain of a young man, whose wrong-doing takes the low form of burglarizing; two ridiculous old spinsters and a silly invention of a girl, whose reason is unsettled because a man threw her over, are some of the principal characters in this story, which shows so many evidences of crudity as to suggest a very immature author.

ON HER DRESSING TABLE

[NOTE. Readers of Vogue inquiring names of shops where dressing-table articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date.]

Curly or wavy locks are the desire of many, but the possession of few, with the natural consequence that devices of all kinds are constantly being invented to supply deficiencies in this direction. One of the latest and among the best is a purely vegetable preparation, said to keep the hair in curl a week in even the warmest weather or most heated ball-room. Unlike many of these liquors, it never gets sticky or disagreeable, and rather improves the appearance of the hair than otherwise, besides being delicately perfumed. Price, 50 cents a bottle.

Personal cleanliness is undoubtedly the greatest advance in the detail of the toilet during the past two centuries. Nowadays every punctilious man and woman includes a morning or evening tub among necessities in the care of the person, and yet, in the vast and beautiful palaces built abroad in the eighteenth century there is not a single bath-room to be seen. All sorts of delightful and luxurious conveniences are to be had, so that this daily tubbing is ever a more enjoyable and healthful affair; but, after all, nothing is better than the pure water itself and a good soap, unless it be a certain delightful almond meal to be used with the latter or independently, as one pleases. The price is only 25 cents a box, and the meal ground from the finest Turkish almonds, carefully sifted through silk and almost impalpably fine.

Many reliable hair tonics are easily to be pro-

cured, but it is seldom one finds a preparation of equal merit to be applied to eyelashes and eyebrows with the object of accelerating their growth. In fact, I know of but half a dozen or so in all, including good, bad and indifferent. None is better than a lotion selling for \$2.50 a flacon, and which contains a large enough amount to last about a year. This will greatly benefit both eyelashes and eyebrows in growth, as well as keep them smooth and silky, and arresting excessive falling of the hair. For the eyebrows daily applications should be made with the aid of the small brush accompanying the bottle. For the eyelashes once a week will be sufficient; rub the top of the finger, wet with the liquid, on the eyelids near the lashes, care being taken not to allow it to run into the eye itself, as, although the lotion is harmless, it smarts a little in this case.

Excellent is a pure face powder leaving no the skin a velvety transparency; and it is, moreover, invisible, because of its extreme fineness. None of the objectionable ingredients, so often found in even some of the highest priced powders, are here—bismuth, oxide of zinc, and all other injurious properties being lacking in this delightful mixture. Price, \$2.50 a box, or \$2.56 by mail. The powder is found exclusively at a small French shop in town.

Four tints are to be had, so that each possible shade of complexion may be exactly matched. There are *blanch, rosée, sachel* and *naturelle*. Even for those who have the most delicate complexion, this powder will prove a delightful acquisition, and one which I do not hesitate to commend highly.

A new hair-brush is delightful in use, for each bristle is set firmly in a cushion of rubber, which gives at the slightest touch, being slightly convex in shape and not of hard and solid body. Many professional hair-dressers have adopted it as the best obtainable, and the bristles themselves are of wonderfully fine though flexible character, the back being of a single piece of polished wood. Price, 75 cents.

PARIS MODELS

Figure 1. Tailor dress, suitable for traveling, or for morning wear. The jacket is of the classic type. The pockets, lapels and cuffs are trimmed with machine-stitched velvet. The skirt is of a new and graceful cut. All around the bottom are inverted V's of the material. In the dress these pieces are hardly visible, the skirt seems to be all of one piece, and remarkably full at the bottom, which is the mode. The material of the dress is a novelty—very thin homespun *mélange* in two shades of brown. At irregular intervals are big, dark brown spots. The velvet trimmings match the dots.

Figure 2 has the type of skirt to be seen often this spring, and like Figure 1 it is a new

model. The newest tailor skirts are to have a plain bottom with the trimming half-way up the skirt. This will allow very full and plain shaped flounces, and the fashionable skirt will be more easily obtained. In this dress the material is of thin navy blue serge, and the trimmings of blue silk biases with little brass buttons in front and at the sleeves. Jacket sleeves are necessarily to remain wide, as blouse sleeves will be fuller than ever. However, nothing is really definitely fixed, as yet.

Figure 3 is plain in form, but it shows distinction. It is of gray net, and over the entire gown are sewn, horizontally, inch wide gray ribbon, placed about two inches apart.

On this ground is applied big cream guipure flowers and leaves in graceful festoons. This is a rich and tasteful gown for one's day at home, or for the theatre, and for the former, it may be worn with a high-necked guipure gump.

Figure 4 is a dress worn last week by one of our prettiest mondaines at a small dinner. The gown was of white point d'esprit net lining, and trimmed with yellow lace. Under the collar and under the

lace in front passed a black velvet ribbon. The belt was of black velvet, and the black velvet plaque embroidered in steel. There was black about the wearer's neck and in her hair, and over her shoulders she had thrown a pink silk muslin scarf, which completed the color scheme of the whole.

Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date.



Figure 2 has the type of skirt to be seen often this spring, and like Figure 1 it is a new





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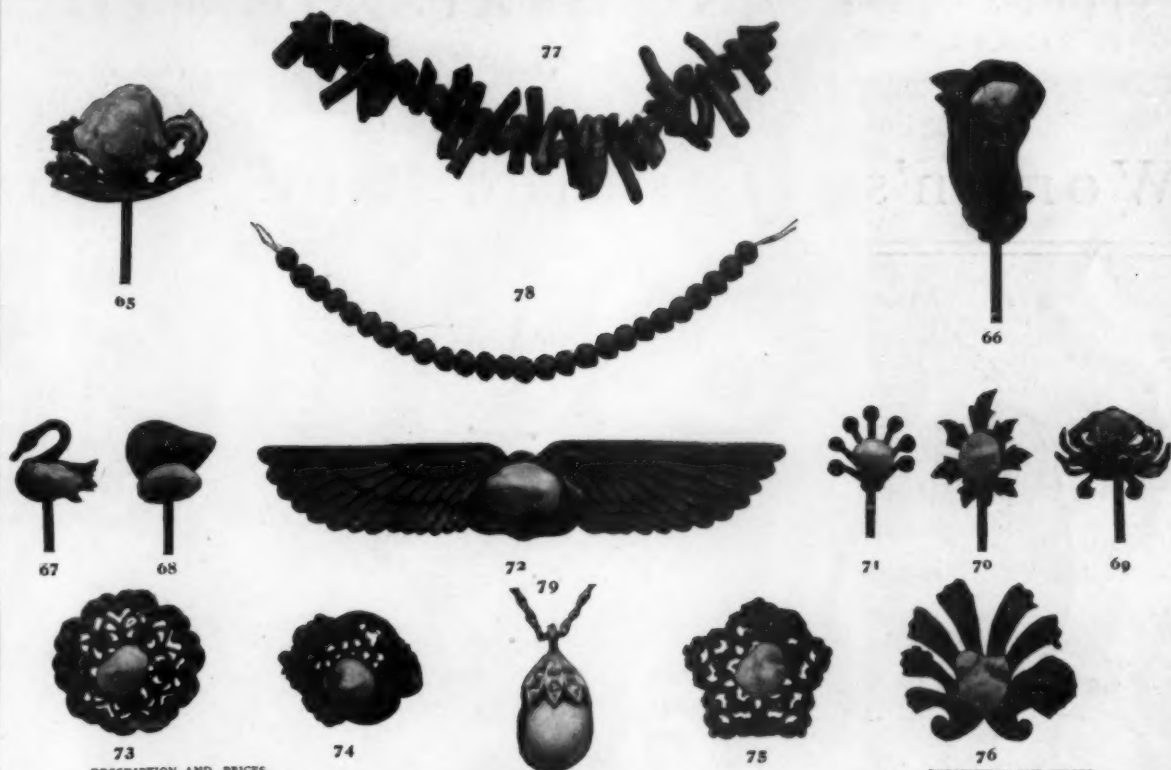
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